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"JUST MARRIED."

At the Comedy.

Farcical Comedy, by Adelaide Matthews and Ann Nichols. Presented by Alfred Butt, in conjunction with Julian Wylie, at the Comedy Theatre, on Monday, Dec. 15.

Mr. Johnnie Walker ..... Leonard Thompson
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Percy Jones ..... Bobby Blythe
Robert Adams ..... Lynne Overman
Roberta Adams ..... Vivian Martin
Taxi Driver ..... Arthur Page

"Just Married," the latest farce to be imported from across the Atlantic, serves to introduce to London a new American comedian, Mr. Lynne Overman, whose style of humour is so fresh and delightfully droll that it is fairly safe to assume that the piece will have a successful run. There is something quite original about Mr. Overman's methods. He is seen first as a slightly tipsy gentleman who has been celebrating his brother's wedding, and has arrived in evening clothes to take his brother's place on the honeymoon trip—minus the bride, of course. Why—is not quite clear, nor does it matter. Mr. Overman's explanation is that his new sister-in-law fractured her elbow trying to describe a rowing match! This does not sound very bright in cold print, but it is typical of his humour that on the stage the remark was very funny. Never have we seen tipsyness made so amusing, so soft-voiced, and so inconsequential as in "Just Married."

All the three acts take place on the Transatlantic liner, "La Fayette," and the fun is of much the same order as in many a French farce, with State rooms and a promenade deck in place of the usual hotel corridor. Mr. Overman, who becomes Robert Adams for the purpose of the plot, drifts into the wrong cabin, No. 76, and spends the night in the same room as a charming young lady who is travelling to New York with her aunt and uncle and fiancé. Mr. Overman's air of innocence and his delightful embarrassment about his under-clothes the next morning prevents the scene becoming in the least degree objectionable, and for the rest of the play the various knots are ingeniously entangled and then untied. For one thing, the honeymoon couple in the next State room assume that the occupants of No. 76 are also on their wedding trip. The uncle and aunt have also to be dealt with, and Percy Jones, the young lady's fiancé, naturally has a good deal to say. Mr. Overman's quiet detached air of being the master of any situation carried it all off splendidly, and in the end, after a pretty little love scene, he wins the heart and hand of his fellow-passenger in No. 76, Percy Jones having been discovered in the arms of the young Frenchwoman who has smuggled herself on board in order to follow her lover.

The play is brightly written, and there are some good ideas. One of them is the introduction of Mr. and Mrs. Johnnie Walker, who throughout the three acts pace the deck with determined and regular steps and cross the stage, of course, at a critical moment in the story.

The playing was somewhat slower than is expected from an American production and—this is a strange criticism of a Transatlantic farce—it would stand speeding up a trifle. When Mr. Overman was not on the stage there were some dull moments. Miss Vivian Martin made a very pretty and charmingly coy figure as the heroine, and an amusing performance of a not unfamiliar type, a giggling, talkative young bride, was given by Miss Dorothy Mortimer. Mr. Jack Melford was good as the bridegroom, and Mr. Bobby Blythe was excellent as the overbearing young man, Percy Jones. There was also sound support from Mr. Willard Foster, Miss Ruth Maitland, Miss Marcelle Carroll and Mr. Arthur Page.

The play was produced by Mr. Clifford Stork, and the reception was most enthusiastic. Mr. Lynne Overman voiced the thanks of the company in an amusing little speech at the end.

(Continued from Col. 4.)

was excellent. To Miss Eileen Mead a special word of praise for her admirable work as the Marionette is due.

The scenery was very pretty, the Woodcutters' inglenook being a notable piece of stagecraft. "Elva of the Faery-Folk" is an ideal Christmas entertainment. The play had a hearty reception, and Lady Margaret Sackville was present and bowed her acknowledgments.

DENIS O'NEIL.

Owing to his success at The Alhambra the week before last Denis O'Neil "in new Irishisms" has been brought back to the West End this week to appear at the London Coliseum. Such a quick return is abundant proof that his new act is in popular demand.

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CO-OPTIMISTS' NINTH PRODUCTION.

The powers of invention of the Co-Optimists were again displayed at the Palace on Monday, for out of the score of items of which their ninth new programme was composed 17 were entirely fresh. At the end of the performance Mr. Dave Burnaby, who had done yeoman service in the cause of fun, thanked the audience for the leniency with which they had received it, and promised to remedy the faults which he had noted. There were few blemishes, however, that were apparent, and all was brightness and gaiety. If anything rather missed fire it was "The Prehistoric Maid," which at any rate showed that Fords flourished and Co-Optimists carried on in the Stone Age.

The great success of the show was "The Rushing Ballet," in which dummy figures were utilised with excruciatingly funny effect. Another gem of the first part was the playing of a pantomime solus by Gilbert Childs, with costumes to fit each character. Mr. Childs was also responsible for "The Man Who Smokes a Pipe," a topical song to which he was obliged to add innumerable encores. A charming duet called "Granada" was daintily sung by Doris Bentley and Neta Underwood, who moved gracefully to the rhythm in an exquisite setting, and Anita Elsom and Austin Melford were concerned in a duet called "In Chelsea Somewhere." Despite the ban of the authorities, the burlesque of celebrated people was a great hit, favourite comedians, famous authors, who included Barrie and Shaw and leading cinema stars, being represented with ludicrous effect.

A "screaming" episode of the second part is "The Silent Prompter," in which Gilbert Childs, at the wings, suggests by signs alone the words that Austin Melford and Anita Elsom forget on the stage. An item both diverting and tuneful is "A Restaurant Romance," in which three little waitresses pair off with three "nuts," and are escorted to church by three curates. "An Educational Drama," in which a tragedy is written in terms of the school primer, gave further cause for merriment. Stanley Holloway let his fine voice ring in a quaint ballad called "500,000 Devils," written by Melville Gideon, and had to respond with two encores, which took the form of "Sonny," and "The Christening."

The charming "Crinoline Gown"; "Missing the Bus," in which Hermione Baddeley and Gilbert Childs do so well, and the amusing "Operatic Motoring," are retained in the programme, and "The Ogo Pogo," the new finale, in which the chorus is sung in a fearful and wonderful way by Stanley Holloway from the back of the circle, sends the audience home in the highest spirits.

"ELVA OF THE FAERY-FOLK."

At the Grand, Putney Bridge.

Musical Play, in Three Acts. Written by Lady Margaret Sackville. Music by G. Budget Muller. Produced at the Grand Theatre, Putney Bridge, on Monday, Dec. 15.

Elva of the Faery Folk ..... Doreen Boley
The Woodcutter ..... Roy Quenelle
The Prince ..... Christopher Davis
The Traveller ..... Lyn Hawkins
The Marionette ..... Eileen Mead

Mr. Anthony Ellis (on behalf of Partnership Players, Ltd.) certainly secured a novel attraction in the engagement of the Citizen Players of the Community Theatre, Bath, who presented this dainty fairy play on Monday. These Citizen Players paint their own scenery, and all properties and designs are executed in their workshops, while the lady members of the company are responsible for the dresses and dances, the result being an artistic and beautiful production that does great credit to the producers (Misses Consuelo de Reyes, Marion Radford, and Gwladys Hope).

Lady Margaret Sackville's charming story, with haunting incidental music, deals with a human who loved a fairy of whom he caught glimpses in the moonlight forest. It was, however, ordained that the fairy should not know Love until she had learnt the meaning of tears. During the progress of the play delightful choruses of fairies and elves, and some charming dances are interspersed.

Miss Doreen Boley as Elva was the spirit of mischief and adventure. The songs allotted to her, notably "Tell Me What To Do" (rendered with Mr. Roy Quenelle as the Woodcutter, an admirable bit of character acting), and the Dancing song, proved most entrancing. Mr. Christopher Davis made a handsome Prince, and Mr. Lyn Hawkins' impersonation of the Traveller

(Continued at foot of Col. 2.)

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Hundreds turned away nightly at the Prince's T., Glasgow.
Refer Harry McKelvie, Esq.
CHALMERS MACKEY,
This week, Theatre, Paisley.

THE LIONEL BUTE PRODUCTIONS.
"BLUEBEARD'S EIGHTH WIFE" (Red Co.).
Jan. 19, Feb. 23, March 9 (?), 30.
"BLUEBEARD'S EIGHTH WIFE" (Blue Co.).
WANTED, Feb. 2, April 13.
LIONEL BUTE,
38, Bury-street, St. James's, London, S.W.1.
'Phone: Regent 5534.

MISS MADGE HOPE and Company in
"THE PICCADILLY PURITAN."
The Comedy Success from The Ambassadors Theatre, London.
Many thanks to Tom Braithwaite, Esq. (W. Hartlepool), Nat Edwards (Met., Bootle), Fred Dry, Esq. (O.H., Kidderminster), W. Scott Adacker, Esq., Morris and Pemberton, Grieve's Agency, &c., for offers of Dec. 15.
WANTED, Dec. 22,
Jan. 5, and on.
HOPE, Alex. T., Pontefract.

Booked at all the leading theatres.
"THE OPTIMIST."
"THE JEFFERSONS."
No. 1 Company, including Wilfred Shine. Received with enthusiastic praise by the London press and public at the Regent Theatre last week.
WANTED, Spring Dates (first vacancy Feb. 16).
A. DOUGLASS,
Winter Gardens, New Brighton.

WANTED, First-class Theatres, Jan. 5, 12, North, on with exceptions, for the new Laughter Show, "WHY WORK?"
Refer to Bates Maddison, Esq., Shrewsbury, last week.
Cast includes Horace Jones, Ida Re'vell, Gordon Norville.
Many thanks to Harry Day's Agency, Somers and Warners, Ltd., Barrie's Agency, Scott Adackers Agency, and others for contracts and offers.
Only first-class offers entertained.
B. BERNARD,
Empire, Bristol; next, Col., Oldham.

Leonard Laurence and Company,
Including Dorothy West-Symes and T. W. Dunscomb,
in
"THE FAKE."
By Frederick Lonsdale.
From The Apollo, W.
WANTED, Dec. 29 and Jan. 5 (between London and Grimsby), Jan. 19 (precede Richmond), also Various Later.
T.R., Bournemouth.
Next, 17, Leicester-street, Leicester-square, London.

WANTED, Feb. 2, 9, and onwards.
Sporting Comedy Drama, with Music.
"DERBY DAY."
First-class Company (30 artists).
Gee Gee Band.
Dancers and Racehorses.
Entire production carried.
ARTHUR ROSEBERY, 53, Blandford-road, Bedford Park, W.

THEATRES WANTED.

AVERY HOPWOOD'S new Comedy, "BACHELOR HUSBANDS."
West-End Production direct from THE ROYALTY THEATRE.
WANTED, Bookings for Jan. 26, Feb. 9, 16, 23, &c.

By arrangement with Mr. Robert Macdonald.
"PEG O' MY HEART."
WANTED, Jan. 19, Feb. 9, 16, 23, March 2.

MRS. BRANDON THOMAS'S COMPANY.
"CHARLEY'S AUNT."
WANTED, Jan. 26, Feb. 16, March 2, April 27, June 1.

SIR CHARLES HAWTREY'S Famous Farcical Comedy,
"THE PRIVATE SECRETARY."
WANTED, Jan. 19, 26, Feb. 2, 9, 16, April 6, 27, June 1.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C.2.

CHARLES D. WILLIAMS, LTD.
WANTED, Dec. 29.
Dec. 29.
Dec. 29.
Dec. 29.
Twice Nightly.
The New Musical Farce,
"JASMINE;
OR,
THE SHEIK OF SHEPHERD'S BUSH."
Produced at Brixton Theatre with enormous success.
Six curtains after each Act.
Speeches demanded from Author, Composer, and Artists.
Cast includes:—
Robert Needham,
Gaby Joyce,
Dorothy Vernon,
and
Martin Adeson.
Supported by West-End Artists and full chorus.
Wanted, Dec. 29.
Wanted, Dec. 29.
Wanted, Dec. 29.
All coms.,
CHARLES D. WILLIAMS,
Regent Theatre, London, N.W.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, Soubrette for tour, East; able accompany Piano. State terms. VERNON, 30, Stockwell Park-crescent, S.W.9.

WANTED, Tenors, Baritones, for operatic chorus; long engagement. Call immediately. SIDNEY JAY'S AGENCY, Palace House, Shaftesbury-avenue.

WANTED, Good Low Comedian, to play Principal Comedian in No. 1 Revue. Long tour. Must be good. Enclose photo, age, height, references to MANAGER,
Revue,
South London Palace,
London.

WANTED, Ladies, train for Pantomime and Cabaret engagements. Apply now, FRANK PERRY'S Agency and School of Dancing, 145, Wardour-street, W.

IDA LILLE.
WANTED, smart all-round Dancers. Season, London, and Tours.
Also Refined Pupils to Train.
Paris, Ballets, Troupes.
79, New Oxford-street, W.C.1.

WANTED, Operatic Chorus of 40 Artists for town show, rehearsing next week.
Audition will be held at the Irish Club, Charing Cross-rd., Thursday, 2 o'clock.
No dancers required.

WANTED, all-round dancers, 5ft. 4in. Call, McGUFFIN, 47, Barrington-road, Brixton.

WANTED at once, All-round Dancers, for England and the Continent. Wednesday and Thursday, at 3 p.m., rehearsing the Bedford Head Hotel, Maiden-lane, Strand, right-hand side entrance, first floor up, through corridor. Dancers coming in from tour please write or call. THE MADAME RUSSELL SCHOOL OF DANCING, 15, Strand, W.C.2. 'Phone: Regent 2048.

WANTED, clever juvenile dancers, vocs., small; over 12. DENE, 66, John-street, Workington.

WANTED, smart, young Chorus Ladies and Quartettes of Dancers, to rehearse immediately; also Wardrobe Mistress, combine chorus. GUS. HAMILTON, Prince of Wales' Theatre, Rugby.

STAFF VACANCIES.

WANTED, Stage Carpenter for Will Murray's "Casey's Court" able to make props. and touch up scenery. WILL MURRAY, Theatre Royal, Worcester. Next, Hippo., Stockport.

STAFF WANTS.

WANTED, position as Manager or Pianist-Manager or Pianist, cinema; fine library and experience; a worker; low salary; good appearance; highest refs. Box 628, "The Era."

HAROLD G. ROBERT,
Scenic Artist.
WANTED, Contracts, now, onwards. Refined and effective productions. Every description of scenery made and painted at shortest notice. Special new methods for temper and lighting effect work. Colour sketches and estimates to bona-fide managers and producers. Correspondence a pleasure. Studio, Grand Pier Pavilion. All coms. to "Homeleigh," Kewstoke, Weston-super-Mare.

WANTED, immediate Engagement by Manager; Kinema, Theatre; 16 yrs.' exp. all branches; present pos. 2 yrs. Gen. Manager; any distance; can open any time. Box 625, "The Era."

TO CINEMA PROPRIETORS.
WANTED, by Manager, also by Musical Director, change of location in the New Year. At present engaged in first-class house in the Midlands, where both can be interviewed and heard. Reasons for desiring change will be given to bona-fide enquirers, when proof will be given of ability and enterprise. Musical Director will supply his complete orchestra if necessary, which is one of the finest in the country, with large modern library. Manager and Musical Director both enlightened and educated showmen, are capable of rising to any occasion, and can produce Prologues, Musical Limelight Acts, and original ideas that must appeal to any thinking proprietor. First-class offers only entertained. Apply, in first instance, Box 627, "The Era."

WANTED, Position, Assistant Manager, Cinema; smart, good appearance; four years last situation; age 22; moderate terms. VICTOR, 90, St. Olaf's-road, Fulham.

PANTOMIME ARTISTS' WANTS.

WANTED, Monday, Panto, Revue, or own Act, by VIOLET DENE'S Famous 4 DAINTY FROLICS 4, in acrobatic and dainty dances. The big noise of "Ship, Ahoy!" revue.
Also Dec. 29, Jan., on, for the famous KILTY KIDS.
8, 10, or 12. Gorgeous Scotch Vocal and Dancing Scena.
Safe Act anywhere.
Own Ballet Mistress toured.
Vacant Monday, Panto., M. H.,
3 CAMERONIANS 3.
Introd. Coon, Scotch, Dutch, and Irish dances, comedy songs and patter.
Wire, DENE, 66, John-street, Workington.

WANTED, by PERCY CURRY, Comedian; liberty panto.; any first-class part; sing, dance, patter; h. refs. Albion Hotel, Sunderland.

MUSIC HALL ARTISTS WANTED.

WANTED, Veterans and Stars, Dec. 27, one night, near town.
ALF MAYNARD, 10a, South-terrace, Hastings.

WANTED Known, well-known charity wishes to meet with party of three refined entertainers who could be responsible for show lasting about 90 minutes. Full particulars and testimonials required. Write, Box 185, c/o F. ALDRIDGE, Advt. Agent, 26 Paternoster-row, E.C.4.

MUSIC HALL ARTISTS' WANTS.

WANTED, Monday, also Dec. 29, by CHING-HI-FU, the famous Chinese Magician, featuring the great Chinese Water Casket sensation. Also my educated black and white pigeons. Lovely fit-up, beautiful dresses. Own six-sheet pictorials. The ideal show for your Christmas programme. Wire house address, 38, Sherbourne-road, Yeovil.

The THREE BON-BONS,
Comedy, Musical, and Dancing Speciality. "A Clown and Two Ladies."
Dec. 15, Pav., Chorley.
Dec. 22, Pal., Prescot.
Dec. 29, Pall., Seaforth.
WANTED, Jan. 5, to precede London, and Feb. 2, 9, to follow.

WANTED Known, a Sure Hit, the TWO BALDWINOS, Mollie and Stan., Comedienne and Comedian, in their Cross-patter and Acrobatic Dances.
At liberty Dec. 22, onwards.
All coms apply 5, Lawson-street, Amble, Morpeth, North.

WANTED Known, CARLOS MIERS, World's Rope Manipulator, and his Four-legged Comedian. Wembley prize-winner; vacant Dec. 29. Coms., Rodeo, City Hall, Manchester, or Harry Myers Agency, 1, Tichfield-st., London, W.C.2.

CIRCUS ARTISTS' WANTS.

WANTED Known, AGUBE GUDZOW, the Fearless Cossack Rider.
The only Real Cossack Riding Act in existence.
98, Hackford-rd., Brixton, London, S.W.9.

MUSICIANS WANTED.

WANTED immediately, Musical Director, used to variety and revue, and able to play violin during revue season. References and terms to MANAGER, Aston Hippodrome, Birmingam.

WANTED, Musical Director-Violinist, for quartette; must be first-rate artist and possess large library, and used to business; pictures only, 6.30 to 10.30, 3 mats. GRAND THEATRE, Gainsborough.

WANTED, Pianist-Conductor, for small pantomime and varieties; rehearse at once; must read at sight. Wire lowest terms to STANIFORTH, Palace Theatre, Measham, near Burton-on-Trent.

WANTED, first-class Violinist-Leader, cinema, Midlands; permanency; good library, and used to fitting; commence Dec. 29. Also first-class Drummer and Tympanist, with Bells, &c. Send terms and refs. to Box 622, "The Era."

VIOLINIST.
WANTED, first-class Leader; position of Musical Director. Apply, R. W. LATIMER, Manager, Broad-street Cinema, Waterford.

WANTED, good Leader for Norwich; pictures and variety. Apply, "CONDUCTOR," Mount Villa, Cromwell-road, Maidenhead.

WANTED, experienced Leader (gent.); audition 11 to-day. KINGSLAND EMPIRE, Dalston.

WANTED, Good Leader. Apply MUSICAL DIRECTOR, Crofton Park Cinema, Brockley, S.E.4.

WANTED, young lady Violinist (preferably with good voice) for mutual practice, lead in string quartet; Lewisham and district; immediate engagements. Apply, MITCHELL, 114, Minard-rd., Catford, S.E.

WANTED, Violinist (lady) for cinema; 6 evenings. Lowest terms to 38, Becket-avenue, E. Ham.

WANTED, capable Violinists.
Apply, DIRECTOR OF MUSIC, Royal Marines, Deal.

GRAND PALACE CINEMA, ST. ALBANS.
WANTED, Brilliant Violinist, open Dec. 22; smart gent., strictly temperate, used first-class work only; pic. and var. State exper., refs., and quote terms for twice nightly and two matinées, to MUSICAL DIRECTOR.

WANTED, First Violin and 'Cello for North London Cinema; audition Friday morning, 11 o'clock. Apply, M.D., Kingsland Imperial Picture House, Dalston, N.

WANTED, Two First Violins, commencing Boxing Day; rehearse Christmas Eve; pantomime, twice daily, 16 performances; inclusive terms. MANAGER, Palace Pier Pavilion, St. Leonards-on-Sea.

WANTED, First Violin, to open Monday next, Dec. 22; one used to pictures and varieties. Apply, with references and terms, to H. BANCROFT, Hippodrome, Wisbech, Cambs.

WANTED, Solo Violinist, good tone; cinema experience essential, desiring rehearsal and coaching in high-class programmes; near London; 6 evenings. State age, lowest salary, first letter, Box 641, "The Era."

WANTED, for Café, Midlands, Violinist, 'Cellist, Organist; first-class. Full partics. and refs., Box 651, "The Era."

WANTED, First Violin; must be first-class man; open Dec. 22. Terms and refs. first letter, MANAGER, Palace Theatre, Ramsgate.

WANTED, Violinist, to open on Dec. 22 to 29. Wire, PALACE, Alton, Hants.

WANTED, a first-class Rep. Violinist (gent.). Salary £4 10s. (six days). Apply, with violin, for audition at 2.30 p.m. on Wednesday. QUEEN'S HALL CINEMA, Cricklewood, N.W.2.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
'Phone: Maida Vale 2515.
Licensed annually by L.C.C.
Lessee and Manager:
WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years and late of Veri's Agency, Cork-street, W.)

WANTED Known, MAUD RISELEY, A.R.A.M., Violinist and Musical Director, HOLDS ORCHESTRAL CLASSES DAILY for all instruments at above studios.
Music from library of 3,000.
Numbers rehearsed and lent for home study.
CINEMA experience given and engagements provided.
Over 40 members now in good engagements.
VIOLIN Lessons Given (Sauret method).
COMPLETE Orchestras or Individual Artists provided at shortest notice.
WANTED KNOWN.
Special Afternoon Classes are now being held from 2-4 o'clock for instruction in fitting and playing to films.
NOTICE TO MANAGERS AND MUSICAL DIRECTORS.
Good Orchestras, Dance Bands, and Deputies free for immediate engagement.
All communications to—
W. E. BOYCOTT, Manager.

WANTED immediately, Rept. Violin; Permanency to right person. Apply, M. CARL BENT, Mus. Dir., The White Hall, Derby.

WANTED Known, 'Celliste; experienced; hotel, café, cinema; now disengaged; open for odd dates Christmas 24, Manchester-street, W.1.

WANTED, 'Celliste, for experience.
22, Clapton Common, E.5.

WANTED, FIRST-CLASS 'CELLIST ORCHESTRAL-PIANIST, BASS AND VIOLIN REPT., CINEMA BOURNEMOUTH; PERMANENCY; COMFY ENGAGEMENT; COMMENC DEC. 29; ONLY FIRST-CLASS MUSICIANS APPLY. SEND LOWEST TERM AND REFS., CONDUCTOR, 60, S PETERS-RD., LEICESTER.

WANTED, First-class 'Cellist, to op Dec. 21 or 22; permanent engag ment to right man with good, strong ton Full-time engagement; matinées daily a evenings. Please state terms to inclu one performance every Sunday evenin MANAGER, Alexandra Picture Theat Coventry.

WANTED, to open Monday, Dec. 2 First-class 'Cellist.
Please state terms and experience to MANAGER, Alcazar Cinema, Hounslo

WANTED, 'Cellist, for First-class Tri two houses nightly, one mat. Write full partics., KITCHENN, Embassy, Le avenue, Letchworth.

ST. GEORGE'S HALL, FALMOUTH.
WANTED, to open Dec. 22, first-cl 'Cellist (male), thoroughly exper enced in pictures and variety; good stron tone; used to Tavan, &c. State age, ref ences, lowest salary for twice nightly matinée, MANAGER.

WANTED, Musicians, at First-cl Variety Halls.

STRATFORD EMPIRE, E.—'CELLI Applicants must be experienced and t roughly competent. Write, with full p ticulars, copies of references, &c., to t MANAGER at the above-mentioned H

WANTED, 'Cellist, with strong ton variety and pictures; twice nigh one matinée; open Monday, Dec. 22. Te and refs. first letter, GEO. CASEY, Gr Cinema, Basingstoke.

WANTED, first-class 'Cellist and Clarinet for orchestra of eight; tures only; 3 times daily; no Sund State terms, experience and when at libe to BLAKE BROS., Empire, Bedford.

WANTED, first-class Flautist, to Dec. 29; thoroughly experience varieties and revue; must be steady reliable; permanent shop to the right man Apply, MANAGER, Hippodrome, Wolver hampton.

COUNTY MENTAL HOSPITAL, STAFFORD.
WANTED, Male Attendant (unmarried) immediately; good Clarinet player (able to play solo); ex-Army bandsman preferred; previous Mental Hospital experience not essential. Wages commence 41s. 6d. weekly and present bonus 12s. 11d weekly (total 54s. 5d.), from which 19s. 10d. will be deducted for full week's board, lodging, laundry, &c.; deductions will also be made for pension purposes. Uniform provided.
Applications, stating age, qualifications, &c., to be addressed THE MEDICAL SUPERINTENDENT, County Mental Hospital, Stafford.

WANTED, E flat Alto or Ten. Sax., hr. dance in Letchworth, New Year's Eve. Terms, &c., 25, Westbury place, Letchworth.

WANTED, E flat alto Sax., double E flat Clar., h. p., for military band Belle Vue Gardens, Manchester; suit pensioner. Age and refs. to BAND, 64, Victoria-road, Rusholme, Manchester.

WANTED, for Evening Dances, in London, Saxophone and other instruments. State terms to Box 643, "The Era."

WANTED, good Drummer, with Tymps.; 6 days per week. Apply, M. D., Imperial Playhouse, Rye-lane, Peckham, S.E.15.

WANTED, first-class Trumpet Soloist; cin. Call here at once. LONDON ORCHESTRAL AGENCY, 145, Wardour-street, W.C.1.

WANTED, first-class Cornet player; permanent to right man. Salary, refs., to MANAGER, Black's Palace, Sunderland.

HIPPODROME, DARLINGTON.
WANTED, first-class Solo Cornet, Trom bone, Drummer, must have tym panis.
Must all be experienced variety and musica comedy. Sobriety indispensable.
Open Monday next.
Apply, CONDUCTOR, Hippodrome, Darlington.

WANTED, a Male Nurse; single under 30 years of age. Candidate must be capable of playing the Trombone in the Institution Band. Preference will be given to a candidate who is also able to play the Euphonium. Commencing salary £2 7s. 9d. per week (including fluctuating bonus), plus £5 per annum band pay. Uniform provided. Three weeks' annual leave. Deduction for board lodging, and washing. The appointment is subject to the Asylums and Certified Institutions (Officers' Pensions) Act, 1918. Apply by letter, stating age and previous orchestral experience. Box 642, "The Era."

MUSICIANS WANTED.

ALL INSTRUMENTALISTS.

A STEP TAKEN IN
THE RIGHT DIRECTION TO
SATISFY YOUR AMBITION.

THE BUSY TIME IS CLOSE UPON US.
START NOW! DO NOT LOSE TIME.

WANTED Known,

TO OBTAIN AN ENGAGEMENT IN AN ORCHESTRA WHICH YOU SO MUCH DESIRE, YOU SHOULD HAVE A POLISHING-UP COURSE, AND TO OBTAIN THIS YOU CANNOT DO BETTER THAN PLACE YOURSELF IN THE HANDS OF
THE PRACTICAL INSTRUCTORS
AT THE CINEMA BUREAU,
18, CECIL-COURT,
W.C.2,
WHO HAVE EXCELLENT FACILITIES FOR PLACING YOU IN A DECENT ENGAGEMENT WHEN PROFICIENT, AS THEY ARE
THE OLD-ESTABLISHED RECOGNISED BUREAU IN THE CINEMA TRADE.

WE ARE SENDING OUT EXPERIENCED ORCHESTRAS, QUARTETTES, AND INDIVIDUAL MUSICIANS EVERY DAY.

Good Deputies always on hand.

CINEMA BUREAU,
Orchestral Department,
18, CECIL-COURT, W.C.

'Phone, Gerrard 1414. Reg. L.C.C.

WANTED, good Orchestral Organist (reed); open Monday, Dec. 22; four matinées, six evenings. Terms, ELECTRIC THEATRE, Dorking.

WANTED, first-class Orchestral Organist for Trayser two manual. State lowest terms for afternoons and evenings (six days) to GAIETY P.H., Northampton.

WANTED, Pianiste; good reader and extempore; Cinema, Kingston district. M. D., 178, Ladbrooke-grove, W.10.

WANTED, Lady Pianiste and Vocalist, for Smoke Room; live in; open Monday; long engagement to suitable person. Write or wire, MRS. TILL, Cricket Players, Hyson Green, Nottingham.

WANTED, Pianists, Drummers, and Saxophones. Apply, GENARD, 127, Albert-street, N.W.1.

WANTED, Pianist (lady) for Restaurant in London; lunch and evenings; dinner, Sundays; excellent meals provided; straight and dance; must be thoroughly experienced. Write, stating terms, to "KAY," 19, Castelnau-gardens, Barnes, S.W.13.

WANTED, first-class Orchestral Pianist. State lowest terms for afternoons and evenings (six days), to GAIETY PICTURE HOUSE, Northampton.

PIANIST.

WANTED, experienced first-class Pianist or Pianiste; good sight reader; used to varied repertoire, for cinema work; with own library. Only those able to produce first-class references as to experience need apply. One house nightly and three matinées (nine shows per week). Write with full particulars, R. W. LATIMER, Manager, Broad-street Cinema, Waterford.

WANTED, Pianist, immediately; either sex; thoroughly competent. Lowest, with refs., possible 'Cello later, CONDUCTOR, Theatre, Bangor.

WANTED, Pianist and 'Cellist for small Orch.; both must be experienced in first-class cinema requirements; open Dec. 29; no Sundays; evenings only (until summer season). Terms, refs., age, &c., M.D., Royal Pier Pavilion, Aberystwyth.

PUMP ROOM, BATH.

WANTED, Orchestral Pianist, to open Monday, Dec. 29, for winter season; 32 hours weekly; must be experienced in symphony and high-class concert programmes. State previous experience, age, and send copies of references, to
JAN HURST,
Musical Director,
Pump Room, Bath.

WANTED, Male Orchestral Pianiste, also 'Cellists, at once; no letters; please call; audition. APOLLO ORCHESTRAL AND CONCERT AGENCY, Victory House, Leicester-square, W.C.2.

MILE END CINEMA,
44, MILE END-ROAD, E.

WANTED, Relief Pianist at above; must be good extemporiser and ragtime player.
Apply, Wednesday, between 12 and 2 o'clock.

WANTED, Orchestral Pianist; must have first-class experience; variety and pictures; open Dec. 22. Terms and refs. first letter, MANAGER, Palace Theatre, Ramsgate.

WANTED, for early January, Pianist, dance and straight; also E flat Saxophone, combine 'Cello, for Yorkshire hotel. Photos., terms and full particulars, to live out. Vocalists preferred. Letters only.
Apply, MUS. DIRECTOR, 11, Aberdeen-terrace, Legrams-lane, Bradford.

WANTED, Pianist (lady or gent.), for Small Pantomime, touring Scotland; 16 weeks, fully booked; must rehearse immediately. Wire, lowest terms, JIMMY WOOD, Victoria Theatre, Annan, Scotland.

WANTED, first-class Orchestral-Pianist; £2. Give 'phone number if possible. Box 665, "The Era."

WANTED, several Keech Banjulele Players, both sexes; young, good appearance. Full particulars, age, photo, to MUSICAL DIRECTOR, Box 644, "The Era."

WANTED, Orchestral Drummer, with full effects. State lowest terms for evenings (six days) to GAIETY PICTURE HOUSE, Northampton.

WANTED, Drummer, for IMPERIAL PICTURE HOUSE, WALSALL.
Must have own Tympani and be used to continuous picture house programme.
Engagement to commence Monday, Dec. 29.
Apply by letter, stating terms and references, for average of five hours per day playing (no Sundays), to W. J. ANDREWS, Her Majesty's Theatre, Walsall.

WANTED, Drummer, with Tymps.; also Double Bass; Dec. 26 to Jan. 3. Particulars and terms, ST. GEORGE'S THEATRE, Kendal.

WANTED, immediately, first-class Drummer, Tymps., and all effects; 24 hours weekly, evenings only. Full particulars, ALHAMBRA, Dunfermline.

WANTED, Drummer, with Tymps., Glock., and all accessories; to open at once. Apply, 3 o'clock to-day, NEW BOHEMIA CINEMA, Finchley, N.3.

WANTED, open immediately, Drummer, for 7 weeks. State lowest terms, 6 days. Wire, BARRYDENNIS, Picture Drome, Worthing.

MUSICIANS WANTED.

WANTED, at Once,

Instrumentalists
of
Every Description,
for
one of the
Biggest
Syncopated Bands.

To Tour
Theatres.

Must be
No. 1
Musicians,
able to read at sight and memorise.

Learners,
don't waste stamps.

Audition at
12, Little Newport-street, Charing Cross-road,
Wednesday and Thursday,
at 1 o'clock.

WANTED at once, Drummer, with full kit, for 4 days; start this Thursday; one that knows "Hunchback of Notre Dame" preferred. Apply, GRAND CINEMA, Holloway-road, N.7.

WANTED, Good Banjo, Saxophone, Piano, Drums; sight readers. Letters to SCOTT, 56, Helix-road, Brixton Hill, S.W.2.

WANTED, for Cinema, Relief Quartette, Leader-Violinist, 3½ hrs. daily; must be fully experienced and possess good tone or useless; open at once; preference given to those desiring a permanency. Wire or write, stating age and terms and refs., to MUSICAL DIRECTOR, The Electra Palace, Queen st., Oxford.

WANTED, Ladies' Orchestra.

Four to six performers.

For
Touring Trades Exhibition.

Southern Towns.

Ten days each town.

Opening February next.

Fares paid town to town.

Full particulars and terms,
SQUIERS & CO., Secretaries,
King's Court,
115, Colmore-row, Birmingham.

Good opportunity for young musicians abroad.

WANTED Known, Vacancies exist for Wind and String Instrumentalists, over 19 years of age (Violin, 'Cello, Cornet, Clarinet, Piano, Trap Drummer), in the military band or string orchestra of a well-known regiment at present stationed abroad. Double-handed men preferred. All instruments supplied free. Band and orchestra have been continuously engaged for the last four years.
A splendid opportunity for ambitious young musicians who are desirous of doing a short period abroad and returning home with the regiment. Box 711, "The Era."

WANTED, young musicians for Line Regiment at home; all instruments; opportunities for study and promotion. Enlist under ordinary conditions. Apply by letter only, Box 831, c/o HAWKES & SON, Denman-street, Piccadilly, W.1.

WANTED (VARIETY AND CINEMA), ALL INSTRUMENTS FOR LONDON; PERMANENCY FOR RIGHT PEOPLE. REFERENCES AND EXPERIENCE IN BUSINESS (STAMPED ENVELOPE IF RETURN), TO BOX 624, "THE ERA." (INCOMPETENTS SAVE STAMPS.)

WANTED, immediately, Violin Leaders, Organists, 'Cellists, and Tympanist, effects, &c., Clar. to double Banjo; cinema; must be expd., first-class men. Sate when at liberty, age, &c. (letters only), to M. D., 2, Brentford-street, Moston, Manchester.

WANTED, good Amateur Musicians to join dance band; all instruments; view future engagements. Particulars, MANAGER, Rehearsal Rooms, 28, High-street, Bloomsbury. Regent 2603.

VICTORIA PIER, BLACKPOOL.

WANTED, a Band, consisting upwards of 10 first-class musicians, to perform twice daily (Sundays inclusive) in the Floral Hall, from April 10 to May 30, 1925. Uniforms preferred. Applications, giving full particulars, including terms, to GEORGE ROBERTS, Manager.

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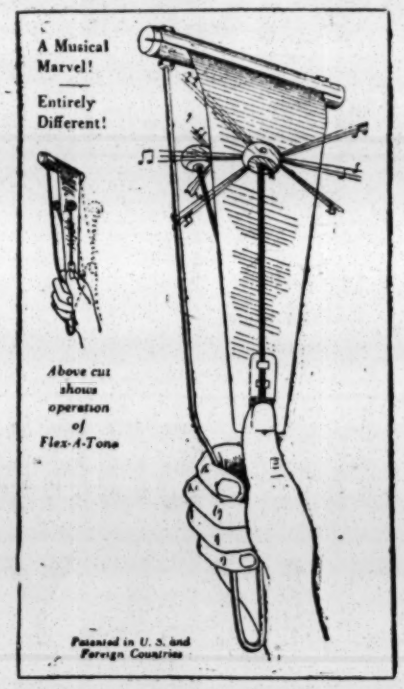

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FROCKS AND FANCIES.

Revivals and Frocks—Muffs for Evening Wear —The New Crystal Choker—Feathery Loveliness— The Three Arts Ball.

Fast and furious they come—the Christmas productions and revivals. This next week will be one hectic rush of rehearsals—trying-on new frocks at the dressmakers, snatching a moment here and a moment there, brief rests sandwiched in between thick wedges of hard work. Luckily, most of our old friends are dished up in new frocks, which is all to the good! To the mere playgoer, for, after all, footlight fashions do lead the way.

Birds Again.

I have seen some of the frocks which Idare has made for the beauty chorus in "A Kiss for Cinderella," which is to be revived on Saturday afternoon at the Haymarket. Birds are popular—I've told you that before—and so is white, so one lovely frock is made of white satin beauté embroidered in parrots in diamonds. The skirt is composed of strips of the satin weighted with tassels composed of silver bugles. Another frock of pale green georgette has a dear little bird and leaf design in silver beads of the bugle variety, the green accentuated by a border of huge green-shaded velvet poppies round the hem.

Muffs.

The evening muff has arrived—on the stage, at any rate. In the same bevy of beauty there is a rose velvet evening frock with draperies at the back held in place with a huge bow of velvet, a neck chain of diamente and a muff of nasturtiums to be carried. Another flower frock is in orange chiffon embroidered in mauve and green iris, which has a border of that fashionable dyed fur—orange, of course, and in this case flecked with silver. Like most self-respecting frocks of the moment, this has a long coat to match embroidered in the same way with the shaded iris.

Varied.

The frocks for this year's revival of "Charley's Aunt," that hardy annual which pops up smilingly each year, are to be specially good, I'm told. Miss Dorothy Barclay—that link between Church and Stage, who is a relative of Mr. Matheson Lang's—will be Kitty, and is to wear a lovely frock of gold net over golden lamé, the net embroidered in sequins and beads. Her day frock is rather uncommon in its colour combination, for it is of blue and green crêpe romaine with brown embroideries. Rose and white have been chosen for both Miss Jane Grahame's frocks, the evening one decorated with rose and gold beads, and the day dress—also of georgette—with dashes of rose-coloured embroidery.

The Choker Collar.

The choker of pearls—once beloved of all—has a rival in those quaint new crystals chokers which are being bought by many to replace them. They have a look of Victorianism about them. Some are made in star shapes, others are made with alternate blue and white crystal flowers, and they fasten tightly round the neck and are secured behind with a neat little bow of silver ribbon. Another bead fancy—new, but with a promise of tremendous popularity—are shoulder sprays of lilies-of-the-valley, each little flower a crystal bead and with leaves of brilliant green velvet. Sometimes these crystal sets will be composed of choker, head band, and waist or shoulder ornament.

Feather Bags.

The latest evening bag looks like a posy of flowers with the stalks tied together at the top. Each flower is really made of feathers, and the base of the bag is just one mass of feathery loveliness. Azaleas, anemones, rose buds and carnations make the most bags. I have seen these, and they really are too delicious—so much more realistic than silk or velvet flowers, and not so fragile as you might think.

"Alice" Blue.

We have Mary blue—that shade of which Princess Mary is so fond. There is also "Alice" blue, as you'll remember if you ever saw "Irene," and one of Miss Dorothy Mortimer's frocks in "Just Married," which was Monday's première at the Comedy, was of this blue in crêpe de chine, the coat lined plaid—blue and nigger brown. The frock was of the straight up and down variety with the underskirt and belt of the plaid to bring it into line with the coat. Is the Breton sailor hat coming back? She wore one in tagel with a turn-up of blue. Another of her frocks was of salmon pink crêpe de chine, with a band of baby leopard at the hem. The coat to match had cuffs of leopard, and a gold gallon just inside.

Miss Vivian Martin.

A grey georgette coat, dress and hat was chosen for Miss Vivian Martin's first act frock. The frock had three tiny pleatings let into the skirt, and one of those fashionable triple belts in blue, jade and orange, as well as oxydised lace collar and the coat a collar of chinchilla. A study in greys and silver, and most effective.

The Only One.

There was only one decorated box at last week's biggest ball, the Three Arts, and that was the "Poppy" one I told you about last week. I thought Annie Croft looked quite delicious in her quaint old-world frock of a curious dull pink with a perfectly plain fischu—how becoming a fischu is on just the right person! She wore her hair in curls just as she does on the stage.

Reds.

Cathleen Nesbitt came in a cerise satin jazz affair with her hair bound with a wreath of flowers; and Marjorie Gordon was another wearer of red—quite a different sort, though, for hers was of the real Post Office shade, made into one of the most attractive Columbine frocks I've ever seen. It suited her perfectly.

Groups.

How entrancing black velvet and silver tissue looks! And what a useful fancy dress for anyone would be one like the Marchioness of Carisbrooke and her party wore—for they were all dressed alike, both the men and their partners. They had trousers—wide at the hips and tapering from the knees to the ankles—of black velvet and tailed coats—the tails ending in silver tissue—silver wigs and three-cornered hats. Lady Carisbrooke wore very pretty little black shoes with silver buckles, and I have never seen her look nicer.

Shoes.

By the way, Court shoes—perfectly plainly cut, with perhaps just a jewelled buckle, were there in their hundreds. A sure indication, I think you may take it, that the day and the night of the very fancy shoe is over.

BEN GREET ACADEMY OF ACTING.

In spite of the fog, the Bijou Theatre, Bedford-street, Strand, was crowded on Wednesday afternoon, when a performance was given by pupils of the Academy, opening with the fantastic one-act play by Harold Brighouse, "The Prince Who Has a Piper." Austin Dobson was good as the King, and praiseworthy portrayals were the Chancellor of Charles Neild and the Princess Maie of Thalma Snell. Iris Derbyshire was a capital Prince, and Patricia McRae made excellent use of her opportunities as the Governess.

In "Pierrot at Play" Betty Knight, Joan Bowen, and Margaret Tyler afforded evidence of careful training as dancers. Two scenes from "Richard II." were next presented, Moira McRae scoring as Queen Isabella, while a specially good portrayal was the Head Gardener of Doris Baxter. In other parts Elsie Bunning, Marie Mangan, Jessie Tandy, and Albert Bevis did creditable work.

In "Me and My Diary," Florence Herbert was an admirable representative of Lady Adela Boxgrove; Iris Goulding, as the Secretary, deserves favourable mention, and Jessie Tandy was an amusing Miss Tibbits.

Act III. of "General Post" was smartly played, and other items which gave evident satisfaction were a dance scene, "Sweethearts," by Joan Bowen and Margaret Tyler, and a dance by Kathleen Wille.

For the excellence of the performance generally praise is due to the principal, Miss Lilian E. Simpson, also to Mr. Fewlass Llewellyn as producer and Miss Olive Deete as arranger of the dances.

BRIXTON THEATRE.

The Brixton pantomime this year is "Sleeping Beauty and the Yellow Dwarf." It is written and produced by Fredk. Melville, and the music is arranged by F. Gilmour Smith. The principal parts will be played by Dorothy Schofield, Christie Barclay, Lillian Riches, George Belton, Fredk. Moule, Billy Seldon, and Agar and Young. The first performance will be on Boxing Day.

"Pity the Chorus Girl" is an interesting story which largely concerns stage folk, and provides occasion for many intimate peeps behind the scenes. Miss Helene Chadwick is the beautiful heroine, and is assisted by the Zeigfeld Follies as her associates "behind." The male support is particularly good.

"THE EPIC OF EVEREST."

A Great Film Achievement at the Scala.

G. K. Chesterton has said somewhere that the day of the great epics is past. Not quite—there still remains Everest, the great unbeaten mountain goddess, to tempt man to greater achievements. The film record of the last expedition shown at the Scala for the first time on Tuesday of last week, is at once a magnificent memorial of man's intrepidity in the face of overwhelming odds, and a glorious tribute to the two brave men, Mallory and Irvine, who lost their lives when within sight of victory. There is a poignant picture of these two fine adventurers, a pair of small, black dots against the enormous mass of snow and ice, within 600ft. from the summit.

The whole film is a wonderland of the unusual and the beautiful. After the more intimate scenes at the start and the sketches of the strange, remote Tibetan life upon that great plateau 10,000ft. above sea level, we follow the expedition into hitherto untrodden regions of ice, rock and snow. Some of the pictures must be seen to be believed, and for stupendous grandeur and magnificence nothing has ever been shown to equal the wonder of some of the formations in the great glaciers that had to be crossed.

There was a brilliant audience on the opening night at the Scala, and in addition to an inaugural speech from Col. Youngrusband, H.R.H. Prince Henry set a Royal seal on the proceedings by delivering an address from his box. Captain J. B. Noel, the photographer, in introducing the film received an ovation.

"STUNTS OF 1924."

At the Theatre Royal, Stratford.

Following a short but successful provincial run, this revue met with a hearty reception on its first presentation in town. The music, by J. A. Tunbridge, is tuneful, the dances (by Beryl Clayton) tasteful, while the staging does great credit to the producer, Mr. Louis du Cane. Some of the scenes are most effective, particularly An Uproar in Opera, and the dressing of all the scenes reflects great credit on the designers. Mr. George Perry, as the chief merrymaker, proves a comedian of a robust type who does not allow the humour to flag. The Hyde Park Corner opening starts the gaiety immediately, and in this scene Miss Nita Van Biene has a good number in "The Guards' Brigade." She proves herself throughout a most versatile artist, for she contributes a well-executed 'cello solo, and dances admirably. She also takes part in a golliwog act in an amusing bedroom scene with Perry and Louis du Cane, and further sings "Malula" (a Maori love-song) with Mr. Frank Ivall. Mr. Pat Allan is a very attractive baritone, and acts as a cowboy very successfully. Miss Pauline Stone is a lady with a pleasing voice, and, apart from her other efforts, achieved a distinct success with "Madame Butterfly," in which she was assisted by the Pearl Girls, a bevy of capable dancers. Miss Pauline Stone has a dainty turn in her Toyland scene, in which she is also assisted by the Pearl Girls. A breach of promise scene was one of the tit-bits of the evening, and evoked roars of laughter.

ROYAL ACADEMY OF MUSIC.

The Sainton-Dolby prize (Contraltos) has been awarded to Elsie Black (a native of Glasgow), Leonore Weeple being highly commended, and Lilian Ottmann commended. The adjudicators were Miss Katie Moss, Miss Gwladys Roberts, and Mme. Bertha Moore (in the chair).

The Rutson Memorial prizes have been awarded as follows:—Prize for sopranos: Awarded to Anita Edwards (a native of Llanelly), Stella Browne being highly commended, and Doris Sheppard commended. Prize for tenors: Awarded to Eric Greene (a native of London). The adjudicator was Mr. Percy Heming.

The Charles Lucas prize (Composition) has been awarded to Madeleine Windsor (a native of Bath), Kathleen V. Summers being commended. The adjudicator was Mr. Thomas F. Dunhill.

The Hine Gift (Composition) has been awarded to Monica Myatt (a native of London). The adjudicator was Mr. John B. McEwen.

The Hubert Kiver prize (Elocution) has been awarded to Eric B. Oppenheimer (a native of London). The adjudicator was Mr. Wilton Cole.

The Philip L. Agnew prize (Pianoforte) has been awarded to Clifford M. Curzon (a native of London), C. Norman Franklin being commended. The adjudicators were Mr. Philip L. Agnew and Mr. Max Pirani (chairman).

The Fred. Walker prize (Contraltos) has been awarded to Margaret Hale (a native of Bedwas, Mon.), Ethel Barker being highly commended, and Leonore Weeple commended. The adjudicator was Miss Norah Scott Turner.

Edgar Bateman has written a new song, entitled "Clara, Take the Clothes In," which Lawrence Wright is publishing. It is going into a number of pantos., and has already been recorded.

AMONG THE AMATEURS.

WATFORD OPERATIC SOCIETY.

The Watford Operatic Society have now established such a high reputation in local musical circles by their excellent performances of Gilbert and Sullivan's operas that it was not in the least surprising that they had crowded houses at the Palace Theatre during the whole of last week, when "Iolanthe" was presented. This was the second time the Society had undertaken the production of this opera, as it was the one selected when the Society was formed some three years ago. On the present occasion the more experienced artists and chorus worked in complete unison, and thoroughly earned the numerous encores accorded. The only criticism we have to offer is that so much repetition has its disadvantages, and that many would prefer the opera to run its full course unhindered. One of the most prominent features of the performances last week was the playing of the orchestra, the leader of which was Mr. Herbert Kingsey, of the Prince of Wales Theatre, and under the capable and enthusiastic conductorship of Mr. Sterling Hill, to whom the Society are indebted for their great success. Mr. Hill has been the guiding hand in each of the Society's productions, and is unstinting in his labour to obtain the very best out of the excellent talent at his command. Where all the principals did so well, perhaps it is a little invidious to make a comparison, but we must certainly give the chief honours to Joan Dunsford, who sang and acted delightfully as Iolanthe. As Queen of the Fairies, Vera Sterling Hill has never been seen to better advantage, and the songs which are allotted to this part suited her admirably. Phyllis Banner was a charming and vivacious Phyllis, with a particularly sweet voice, especially noticeable in her duets with Donald Cross (Strephon), whose singing was excellent throughout. John Hyatt, as the Lord Chancellor, was a great success, but in his songs some of the words were inaudible. Donald Scleater, as Earl of Mountararat, played his part with the confidence and assurance of an experienced artist. His splendid and spirited rendering of 'In Good Queen Bess's Glorious Days" was rapturously received. John R. Bentley possesses a tenor voice of high quality, and, despite a little stiffness sang and played Earl Tolloller adequately. The three fairies (Muriel Sargent, Winifred Hyatt, and Dorothy Hales) played daintily together. T. Hamilton Scott, with his resonant voice, made a good Private Willis, and the chorus of Fairies and Peers was splendidly balanced. The producer was Elsie Rendell, who must be congratulated on the great success obtained.

BLACKBURN AMATEURS.

"The Dancing Mistress," presented by the Blackburn Amateur Dramatic and Musical Society at the Theatre Royal, Blackburn, is Mr. Charles Oliver's greatest success. Mr. Oliver is the producer as well as the founder of the society, which, commencing in a modest way in 1913, has raised over £2,000 for local charities. The bookings this week have broken all records, and another financial success is assured.

Where all do well it is, perhaps, invidious to particularise; but special mention must be made of Bert Shaw's rendering of Widdicombe. J. Slater as Lord Lyndale, Frank Parkinson as Baron Montalba, and T. Ainsworth as Teddy Cavanagh. The Misses J. Highton, I. Shaw, Alice Bentham, Dolly Roberts, and Ida Watson have parts that fit them like the proverbial glove, the chorus work is excellent—particularly the dancing—and last, but not least, Mr. G. H. Holden is the very efficient conductor.

"ROSE OF THE BORDER."

A new romantic comic opera, entitled "Rose of the Border," was produced at the Empire Theatre, Sunderland, last week by Sunderland Amateur Operatic Society, and met with general approval. The opera is the joint work of two local men, Mr. C. V. H. Vincent being responsible for the libretto, and Mr. H. Elliott-Smith, the conductor of the Empire Theatre orchestra, for the music.

The opera is founded on a story of Jacobite times, the scene being laid in the county of Northumberland. The curtain rises upon high jinks at Atterburne Fayre, at which Jingling Ronnie, who proves to be the rightful squire of Attenburne, makes his appearance. The story goes on to tell of his fortunes, and of his adventures in establishing his title to an estate which he was supposed to have forfeited by his Jacobite sympathies. He skipped the country for a time, and, in the meantime, his aunt Hortense, and her toper husband, who is a kind of a philosopher, have installed themselves in state in the hall. The old man frightened Ronnie to taking flight, and is represented as having conceived the idea of drinking himself to death. This idea lends a whimsical touch to the libretto, for the squire, in order to carry out his design, acts as a trainer of a village glee party, and in that position is aided in getting himself filled up as occasion requires. The old man's daughter, Elsye, whose charms are held to justify the title of the production, ultimately throws in her lot with Jingling Ronnie, whose real name is George Fawcett. There are other characters necessary to the development of the story, including male and female retainers, a village innkeeper, several admirers of Rose, an old and bold sergeant, and the lads and lasses of the countryside, who made up a capital chorus.

The story is well told, and the music is bright and tuneful. The most striking numbers are "Even is Falling," "Fifinette," "Love in a Song" (entrusted to the squire's daughter), and "Brown October Ale," a resonant song, in charge of the landlord of the inn.

Two of the most striking things in the production are the curtains, the second in particular, which discloses a stately gavotte in progress at the Manor. The different characters were well sustained, and the production was, for the most part, conducted by Mr. Gerald K. Veitch, of Newcastle. The character of the squire was delightfully interpreted by Mr. Geo. Dore; that of Ronnie found a capable exponent in Mr. G. E. Watkin; Miss May Gibson (Mrs. Geo. Black) was a winsome Rose; and Miss Maud Wilson was the Lady Hortense.

Her Majesty the Queen has graciously signified to the Director that it is her pleasure to become a Patron, with His Majesty the King, of the Royal College of Music.

IMPORTANT NOTICE TO THE PROFESSION.

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THEATRICAL GOSSIP.

"Pollyanna" at the St. James's—Another "Sunday" Success—"Memories of Mummers."

"Pollyanna."

In "Pollyanna," the "glad" play to be produced at the St. James's Theatre to-morrow (Thursday) evening, Miss Joan Barry will play the name-part, a girl of eleven. The strong cast includes Lyn Harding, Grace Lane, Maire O'Neill, Mary Brough, Tom Reynolds, Alice Beet and Athole Stewart. Beginning Boxing Day and until further notice, there will be daily matinées of "Pollyanna."

Another "Sunday" Success.

Mr. Frederick Harrison has acquired the rights in—and will in due course stage, at the Haymarket Theatre—Ashley Dukes' comedy, "The Man With a Load of Mischief," which was given its first production by the Stage Society at the New Theatre on Sunday, Dec. 7.

"Treasure Island."

On Wednesday evening, Dec. 24 (Christmas Eve), Mr. Arthur Bourchier will again revive "Treasure Island" for the Christmas holidays at the Strand Theatre. Mr. Bourchier will, of course, again appear as Long John Silver, but there will be certain changes in this year's cast, notably James Carew, who is to double the rôles of Captain Billy Bones and George Merry, and Miss Mary Raby as Mrs. Hawkins, the only woman in the play. There will be daily matinées of "Treasure Island" throughout the holiday season, with evening performances only on Wednesdays and Saturdays except on Friday, Dec. 26 (Boxing Day), and Saturday, Dec. 27, on each of which days there will be two performances.

The Renaissance Theatre.

Arrangements are in progress for the establishment in the West End early in the New Year of the Renaissance Theatre, under the direction of Miss Alice Fredman and Mr. J. T. Grein. It is intended to present the works of the Elizabethan and Restoration dramatists, which hitherto have been given mainly by private societies. The works of famous foreign dramatists of the past will also be given. The offices of this new enterprise are at Adelphi Hotel, W.C.2.

Fred Grove's Bereavement.

We regret to record the death last Sunday, at her home at Brixton, of Miss Emily Grove (Mrs. Fred Grove), after four months' illness. Miss Grove, a versatile actress, was in the original cast of "Prunella" at the Court Theatre, and played principal ladies' parts in "Money," "School for Scandal," and "London Assurance." She was with the late Henry Bedford for some years in leading and second parts.

Death of Haidee Barry.

We regret to learn of the death of Haidee Barry, wife of Arthur Kingsley, who passed away in Darlington Hospital on Wednesday, Dec. 10, and was buried in Woodhouse Cemetery, Leeds, on Saturday. Mrs. Kingsley was the daughter of Marie Wright and niece of Huntley, Fred, Bertie, and Haidee Wright.

"Where the Rainbow Ends."

Miss Italia Conti has completed her cast for "Where the Rainbow Ends," which she will present, in association with Mr. Charles Gulliver, at the Holborn Empire on Boxing Day and every afternoon for a season of four weeks. Mr. Roger Quilter, who wrote the music for "Where the Rainbow Ends," will conduct the augmented orchestra for the opening performance and for a number of subsequent performances. Following is the cast:—Captain Carey, Leonard Dainton; Vera Carey, Grace Seppings and Zoe Taylor (alternately); Crispian Carey, Hack Hawkins; Rosamund Carey, Gabrielle Casartelli; Cubby (the lion cub), Bobby Smith; Jim Blunders, Sidney Bromley; Betty Blunders, Myrtle Peter; Joseph Flint, William Daunt; Matilda Flint, Nellie Bouverie; St. George of England, Nigel Clarke; the Dragon King, Edward Cooper; the Slacker, Douglas Webster; the Slitherslime, Leonard Hibbs, Queen of the Fairies, Joan Saunders; Will o' the Wisp, Poppy Redgrove.

"Memories of Mummers."

With a foreword written by Lady Wyndham and Sir Gerald du Maurier, a new book, "Memories of Mummers" will be published simultaneously in London and Liverpool, on January 5. The work will deal with the famous old theatre, the Standard, of Shoreditch; the Douglass family, who ran the Standard Theatre for over 40 years; and with a number of stars who appeared in that historic place of amusement, together with details of hitherto unpublished facts and stories of celebrities and others.

The book has been written by Albert Douglass, of the Winter Gardens, New Brighton, at the request of the late H. G. Hibbert, that well-known writer of things theatrical, who, to use his own words, said: "It was unfortunate no data existed of such a unique record of family management and reminiscences of the famous Standard Theatre."

"Memories of Mummers" is to be issued at the small price of 2s. 6d., and the entire profits will be equally divided between those two deserving charities, the Actors' Benevolent Fund and the Actors' Orphanage.

"Alf's Button."

Holman Clark is producing W. A. Darlington's "Alf's Button" for Martin Henry, who gives the play its West End presentation on Christmas Eve, at the Prince's Theatre. Supporting Tubby Edlin, Ambrose Thorne, Jane Welsh, and Hazel Jones will be Herbert Young, Emerton Court, George Thirlwell, Ellis Bateman, James Carrall, Ada Palmer and Arthur Pitt. There will be three acts and four scenes.

"Peter Pan."

"Peter Pan; or, The Boy Who Wouldn't Grow Up," will be produced for the twenty-first consecutive year tomorrow (Thursday) afternoon at the Adelphi Theatre. Only matinées of the play will be given this year, "Diplomacy" continuing to hold the boards every evening.

"Camilla States Her Case."

"Our Betters," at the Globe Theatre, is now nearing the final stages of its successful career, and early in the New Year its place will be taken by a new comedy entitled "Camilla States Her Case," by George Egerton. Amongst the artists engaged by Mr. Anthony Prinsep for this play are Miss Margaret Bannerman, Miss Mary Rorke, C. M. Lowne, George Relph, Henry Vibart and George Tully. The play is now in rehearsal and will be produced by Stanley Bell.

"The Wandering Jew."

There will be no performance of "The Wandering Jew" at the New Theatre from Monday, Dec. 22, to Thursday, Dec. 25 (Xmas Day) inclusive. The theatre will reopen on Boxing Day with a matinée, to be followed by extra matinées on Monday, Dec. 29; Tuesday, Dec. 30; Thursday, Jan. 1; Friday, Jan. 2; and Thursday, Jan. 8.

Bath Patients Entertained.

Members of "The Beggar's Opera" company, who had been playing at the Theatre Royal, Bath, last week, visited the Pensions Hospital on Friday afternoon and entertained over 100 of the patients with excerpts from the opera. A sketch entitled "Spoofed," written by Miss Vera Wotten, was also performed. At the conclusion of the entertainment the performers visited the various wards and chatted with the patients.

Catholic Stage Guild.

The following members of the Executive Committee of the Catholic Stage Guild have been re-elected: Mr. Alfred Ibberson, Mrs. Balvaird Hewett, Mr. Edgar Payne, Captain R. B. Mason, Miss Dorothea Thoms. The following new members have been elected: Rev. Henry Browne, S.J., Miss Sybil Arundale, Mrs. Marillier de Provence.

"The Fake."

The Leonard Lawrence Company, in association with Dorothy West-Symes and T. W. Dunscombe, are concluding their autumn tour with "The Fake" this week at Bournemouth, reopening early in the New Year. This company now hold the sole touring rights of the play.

Mr. Albert Hargreaves.

For nineteen years manager of the Prince's Theatre, Blackburn, Mr. Albert Hargreaves severed his connection with the theatre last Saturday. His many friends will be pleased to learn, however, that he is not leaving the town, having taken over the tenancy of the Shear Bank Hotel, where he will be pleased to see old and new friends. Mr. Hargreaves is succeeded by Mr. Chas. E. Clarkson.

"The Maid of Wokey."

"The Maid of Wokey," an operetta for children and grown-ups, with book and lyrics by Capt. Henry D. G. Foord, R.N., set to music by Mabel Buchanan, will be produced by H. Hodgson Bentley and his Repertory Company at the Ambassadors Theatre, Southend, on Monday, running twice daily until further notice.

The play is based on an old ballad, entitled "The Witch of Wokey," contained in Percy's Reliques, one scene depicting the Cave of the Witch's Kitchen, still visited to-day by tourists to the famous Wokey Hole in Somersetshire.

Harry Bristow.

Mr. Harry Bristow, will, on Saturday, conclude his engagement as manager for "Stop Flirting" Co., in order to produce the pantomime, "Jack and Jill" for Messrs. Moreton and Heath, and afterwards to manage Mr. J. A. E. Malone's "Peter Pan" company on tour.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

Gladys Cooper, Thursday, Dec. 18.
H. A. Saintsbury, Thurs., Dec. 18.
A. B. Walkley, Friday, Dec. 19.
F. Kinsey Peile, Saturday, Dec. 20.
Yvonne Arnaud, Saturday, Dec. 20.
Claire Romaine, Sunday, Dec 21.
Thomas E. Marshall, Sun., Dec. 21.
M. Yates, Monday, Dec. 22.
Fred Lewis, Tuesday, Dec. 23.
Billy Caryll, Tuesday, Dec. 23.
Marjorie Fitzallen, Tues., Dec. 23.
Billy Caryll, Tues., Dec. 23.
Bertha Grahame, Wed., Dec. 24.
Frank J. Pitt, Wednesday, Dec. 24.

"BARTON'S FOLLY."

Play, in Three Acts, by Gladys Parrish, Presented by the Three Hundred Club at the Court Theatre on Sunday, December 14.

Carola Hartland ..... Leah Bateman
Morgan Gretton ..... George Zucco
Richard Lea ..... Raymond Massey
Amabel ..... Moyna McGill
Henry Lea ..... Oliver Johnston
Packard ..... Keith Pyott
Violet Sibley ..... Elizabeth Pollock
Sir Charles Hunloke .... Felix Aylmer
Jaspar White ..... Raymond Huntley
Iris Sibley ..... Valerie Taylor
Chauffeur ..... Keith Pyott

The memory of Miss Gladys Parrish's strange and beautiful novel, "Carfrae's Comedy," which was published some years ago, added to the fact that "Barton's Folly" was being presented by the Three Hundred Club—a society that makes a point of finding intelligent plays for production—took us to the Court Theatre on Sunday night with a certain thrill of expectation of something unusual in play-writing. We were not altogether disappointed, for although "Barton's Folly" is structurally immature, the play is far from being uninteresting.

The two queer, lonely, unhappy people who are the principal characters, and the desolate, blighted house in Westmorland, make a comparison with Tchekov inevitable; but before everything, the great Russian dramatist was a master of the technique of play-writing, and Miss Parrish's methods are so naïve that several affecting situations were made amusing by the entire lack of ordinary dramatic construction. No doubt too much fuss is made nowadays about getting characters on and off the stage, but in this play there was a monotonous regularity in the way the people took their exit on the left hand in order to make room for the person waiting to come on on the right. Two of the principal characters seemed to hold a series of interviews.

Miss Parrish has a good idea for a play, and it is an idea that a Tchekov could have developed magnificently. There are people who spread a blight of unhappiness around them; their desire for love and confidence only inspires fear and hatred. Morgan Gretton is married to a young, beautiful woman who dreads even the approaching sound of his horse's hoofs on the road, and she ardently desires to get free from her husband. He is madly jealous of her two cousins, who are staying in the house, but is not sure with which of them she is in love. With an idea of spying on her, Gretton announces his intention of spending two nights away from home, and instead goes to his room in Barton's Folly, a tower in the grounds. There he is discovered by one of the cousins late at night with his half-sister, Carola Hartland, another strange, unhappy soul with a Slavonic temperament; the meeting was really a queer discussion of their spiritual isolation and a discovery of their community in this respect. Gretton's wife sees in the meeting, however, a means of escape, and there is a matter-of-fact talk on divorce in the next scene, which was on a very different plane from the rest of the play.

The last act is a curious medley. The young people have come to the Tower with a gramophone to dance, and Gretton and his half-sister are listening in another room. Carola glories in her lonely introspection, and tells Gretton that they are above mere petty happiness and frivolity; but she seems to change her mind when she sees the supreme beauty of Amabel Gretton's love for her cousin, Henry Lea. Eventually Gretton is persuaded that their career of destructiveness must end, and as the curtain finally descends two shots are heard from the top of the Tower.

It is an unequal play with several scenes of great beauty and power that may reasonably lead one to expect interesting work from Miss Parrish in the future. It was well acted by a cast that seemed a trifle overpowered by the strangeness of the theme; but Miss Leah Bateman quite remarkably suggested the still, passive, Slav-like sense of predestined loneliness and unhappiness of Carola. Mr. George Zucco was good as the more active agent of depression, Morgan Gretton; and Miss Moyna McGill played very beautifully the part of the wife. Mr. Felix Aylmer, Mr. Raymond Massey, and Mr. Oliver Johnston did well in other rôles.

The play was produced by Mr. Allan Wade.

(*Continued from col.* 4.)

dancing being received with as much appreciation as her singing.

The rest of the cast remains as in the original production. Mr. Albert Le Free plays the police-officer in a vigorous fashion; Mr. William Lugg is beatifically benevolent as the village squire; and Mr. Reginald Sharland, irreproachable in voice and gesture, is surely the ideal musical-comedy hero. Miss Helen Ferrers is to the manner born as the countess, her burlesque love scene with the professor being especially funny. For the rest, there is a clever chorus, who dance prettily and look charming, and the orchestration is as admirable as ever. "Poppy" shows every promise of a long and prosperous career.

"The Fairway."

On Sunday, December 28, the Repertory Players will present "The Fairway," with Muriel Alexander, Nadine March, Raymond Massey, and Kenneth Kent in the cast. The play is by Noel Scott and Auriol Lee, and is taken from Jacques Deval's "Une Faible Femme."

AN "OLD PAULINE" REVUE.

At the Garrick.

There was a very friendly and festive atmosphere at the Garrick Theatre on Sunday evening last, when an amusing little revue was produced by the Old Pauline Dramatic Society. All the players seemed imbued with a seasonable spirit of gaiety, and if at times the items were reminiscent of Christmas charades, they were accepted in the same gay spirit. The first half of the programme erred distinctly on the side of sketchiness. It opened very amusingly with an introduction by Mr. Dion Clayton Calthrop, which, with Mr. Ewart Scott as a very raw stage-hand, gave the true note of insouciance to the revue. The rattling chorus, by Mr. Gilbert Davis, also helped to put the audience into the right spirit. To this author was also due the delightful little song, "Only Suppose," which followed, a sentimental trifle beautifully sung by Miss Julie Hartley Millburn and Mr. Harry Hilliard. Descending from verse to prose, Mr. Davis was responsible for a dramatic duologue, "The Thief," with Miss Julie Bransgrove as the wife and Miss Millburn as The Other Woman. This very effective little piece, which seems at the outset to promise the eternal triangle, and later shows the third factor as merely the fight for possession of an incomparable parlourmaid, was distinctly diverting. So good an idea would certainly have stood a lengthier treatment. Miss Joan Elkins in song and dance, and Mr. Ewart Scott, richly humorous as "One of the Poodles of Boodles," an entertaining item by Mr. Clifford Seyler and Mr. Sterndale Bennett, completed the first half of the programme.

The second half was a more ambitious affair. "Slings and Arrows," from the pen of Mr. Dion Clayton Calthrop, was altogether charming. It introduced Miss Dorothy Holmes Gore as a schoolmistress of the prunes and prism type, a regular martinet among a bevy of chattering schoolgirls, one of whom catches a wounded Cupid in the garden. With only one arrow in his quiver, Cupid proposes to aim it at a visiting master, the object of the schoolmistress's secret love. Before executing the fatal deed, Cupid spends a few exciting moments in making the prim, starved little spinster more attractive. Miss Gore gave a very finished performance as the schoolmistress, and Cupid was played very prettily by Miss Olga Karelina.

"A Conversation," by Mr. Calthrop, was in broader vein. It is merely a fragment of the everyday talk of two London flower-girls, instinct with characteristic wit and shrewdness. Miss Julie Hartley Millburn and Miss Julie Bransgrove kept the house continuously amused by their clever acting.

Miss Megan Foster at the piano gave two examples of rag-time, "You're Wonderful," and "Oh, Jean, How I Adore You"; a charming duet and dance, "By the Lagoon," was given by Miss Joan Elkins and Mr. Harry Hilliard; and the rendering of "What Was It, Then?" could not have been in better hands than those of Miss Hartley Millburn and Mr. Ewart Scott.

Miss Joan Meredith and Miss Florence Oldham, with violin and piano, were given a most enthusiastic reception. Their two numbers, a modern version of "An Old-Time Song" and "My Sweetie Went Away," with musical accompaniment, were perfectly rendered. In piquant contrast were Mr. Ewart Scott's introductory speech of Madame von B. a gem of inconsequential wit, and the impersonation of the lady by Mr. Harry Hilliard. Truly a hilarious ending to a merry evening. Much of the success of the revue was due to the charming and tuneful music of Mr. Howard Carr.

"POPPY."

At the Gaiety.

Poppy and her irrepressible father, the inimitable Professor McGargle, in the persons of Miss Annie Croft and Mr. W. H. Berry, still continue to delight the Gaiety audiences. Miss Croft's appeal is as charming and wistful as ever, whilst Mr. Berry goes on his uproarious way, evoking peals of side-splitting laughter. He has a song, "Love, Come From Your Hiding Place" (with lyrics by Greatorex Newman, and music by Reynell Wreford and H. C. G. Stevens), which, as one enthusiast remarked on Monday night, is the "best thing we have ever heard." It really is a gem in its line. The cloying sentiment of the music is so cleverly allied with the witty lines that the result brought down the house. Another new item, "The Fortune Show" (this time with lyrics by H. C. G. Stevens and music by Reynell Wreford), a duet for Miss Croft and Mr. Berry, was also well received. One of the big hits of the show, "What Do You Do Sunday, Mary?" has now a new exponent. Miss Gloria D'Arcy, who played Mary on Monday evening last, in the place of Miss Luella Gear, proves a distinct acquisition to the cast. Her dark beauty is in piquant contrast to the fairness of Miss Croft, and she has a very distinctive personality. All her effects are obtained with much ease, this being shown particularly in the song "Mary" and the clever rendering of another old favourite, "Alibi Baby." Miss D'Arcy made a great success, her

(*Continued at foot of col.* 3.)

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H. A. WALKER, General Manager.

"WHEN KNIGHTS WERE BOLD."

Revival at the Fortune.

Christmas would hardly seem a festive time in London without a revival of "When Knights Were Bold," and the production of Mr. Charles Marlowe's delightfully fantastic play at the Fortune on Monday afternoon should mean that the newest of London's theatres will be packed to capacity over the holidays.

We used to write about Mr. Bromley Challenor's performance in Mr. James Welch's old part of Sir Guy de Vere, but Mr. Challenor has played it so often that it would be as descriptive to refer to it as Mr. Bromley Challenor's old part. It is astonishing how the play has kept its youthful freshness, and the explanation is that it is founded upon a rattling good idea. Mr. Challenor's acting is full of high spirits with a humorous sense of incongruity, and on this fine comedian the burden of the fun falls. He has some good sound henchmen in Mr. Charles F. Lloyd as Isaacson, Mr. Frank Atkinson as Widdicombe, Mr. Reginald Tippett as Wittle, and Mr. George Fytche as Barker, with Mr. George Child in an unusually well-observed and amusing idea of the Dean. Mr. Reginald Summers plays excellently as the specious Sir Brian. Miss Enid Cooper makes a graceful figure as Lady Rowena; Miss Gwen Llewellyn does well as Miss Isaacson, and the younger girls are brightly handled by Miss Helena Simon, Miss Lesly Birks, and Miss Sheila Birks. Miss Violet Ellicott is good as the Hon. Mrs. Waldegrave.

THE FELLOWSHIP OF PLAYERS.

"The Merry Wives of Windsor."

The ninth production by the Fellowship of Players was given on Sunday night last, when that fine Elizabethan farce, "The Merry Wives of Windsor," was presented to an enthusiastic audience. The pity of it is that such a delightful and thoroughly satisfying production of so seasonable a play should be given for one night only.

It was played in curtains in the Elizabethan manner with a property man (very amusingly taken by Mr. Roger Livesey) for moving the furniture. The excellent cast entered wholeheartedly into the rollicking fun of the thing, and the ensemble was noteworthy for a single performance. Mr. Ray Byford made a wonderful figure as Sir John, and he gave a very good performance throughout the play. Mr. D. Hay Petrie's Sir Hugh Evans was one of his great successes at the Old Vic., and it certainly stands seeing again and again. It is a characterisation rich in the humour of accent and gesture. Mr. Douglas Burbidge did well as the jealous Ford. Mr. Tristan Rawson as Page had a part that suited him well, and he gave a finished piece of acting. The "wives" had two most interesting exponents in Miss Jean Cadell and Miss Margaret Scudamore. Miss Cadell (as Mistress Ford) is rarely seen in Shakespeare, and her excursion into an old play is therefore the more noticeable; she gave a clever performance, but neither Miss Cadell nor Miss Scudamore came through the difficult laughing scenes too well. Mr. Cecil Brooking's Dr. Caius was altogether good, and an excellent Slender was seen in Mr. J. Leslie Frith. Miss Sybil Faye looked charming and spoke well as Anne Page.

"STOP FLIRTING."

At the Regent.

In pursuance of the new policy at "London's Premier Popular Playhouse"—the policy of presenting West End successes with first-class casts—the management had this week a great attraction in the London musical dance comedy, "Stop Flirting." Although it is undoubted that "Stop Flirting" is based on one of the best "books" ever written for a musical show, and the musical numbers, though few, are conspicuously gay and tuneful, all familiar with the play will admit that much of its original success was due to the talent and youth of those delightful artists, Adele and Fred Astaire. In the present company they are succeeded by Miss Joan Bryant and Mr. Gerald Seymour, and when it is said that they fill their uncommonly difficult tasks admirably, it will be realised that their success is very considerable. Miss Bryant is a most attractive little girl, possesses a keen sense of humour, and is, necessarily, of course, a very good dancer; whilst Mr. Seymour proved a most worthy *vis-à-vis*. The rôle of the lady whose conduct is responsible for the request contained in the title of the play is now capably played and very well sung by Miss Mabel Harley; the horn-rimmed spectacled Drury hero, Perry Reynolds, is made very amusing by Mr. Geoffrey Saville; Perry's friend, Geoffrey Danglefield, is excellently impersonated by Mr. Wilbur Lenton; and Marjorie Leeds is daintily played, sung and danced by Miss Phyllis Bourke. Others who contribute to the general success are Mr. Edward Dignon (Count Spinagio), Mr. Dennis Brockbank (Bobby Anderson), and Mr. H. P. Owen (butler).

The Century Theatre.

Commencing next Saturday, for a period of three weeks, Jean Sterling Mackinlay has arranged a series of Children's Matinées at the Century Theatre, Archer-street, Westbourne-grove. The programme will consist of sketches and music. A. A. Milne has contributed "The King's Breakfast," Harcourt Williams "The Emperor's New Clothes," and "The Tailor of Gloucester," from Beatrix Potter's story, is another item. Miss Mackinlay will sing folk-songs and nursery rhymes and play the Queen of Hearts, and others who will play parts include Harcourt Williams, Kathleen Stuart Lesley Winter, and Eric Williams.

Birmingham University's Play.

The Literary and Dramatic Society of Birmingham University will perform in February Pushkin's "Boris Godunov." This will be the first production of the play on the English stage.

The translator of "Boris" is Professor Alfred Hayes, principal of the Midland Institute, who has also translated "Tsar Feodor." Mr. Stuart Vinden, of the Birmingham Repertory Theatre, is the producer. The stage settings and costumes are being designed by Mr. A. R. Shanks, a young scenic artist.

Dr. Granville Bantock, Professor of Music at the University, is writing a new orchestral work as a prelude. This will be treated as an integral part of the performance, and, together with selections from Moussorgzky's "Boris" music, will be conducted by Mr. Adrian Boult, Director of Music to the City of Birmingham Orchestra.

FROM THE PROVINCES.

BIRMINGHAM.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. and Mus. D., Mr. H. Rushworth.—For real artistry, "Brighter London" is streets ahead of the average revue. "The Jackdaw of Rheims" spectacle is entrancing. Miss Ruth French dances elfishly and gracefully. The fairy shadowgraph is proof of the wonderful classical lighting. Mr. Jack Edge does excellently; the "Brighter Shakespeare" skit and "Sleeping Out" enabled him to draw laugh after laugh. Miss Elsie Prince delights with her songs and fun; and Miss Evelyn Drewe also makes an attractive artist. In addition, Mr. Hal Bryan, Mr. Leslie Saroxy, and Mr. Billy Melbourne form an extremely capable and diverse trio of performers, who help to make the show what it is—a brilliant effort. Mr. Arthur Capel's band complete the feeling of having enjoyed more than one is entitled to. The chorus is fine, and the bevy of ladies dance and pose enchantingly.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—The topical comedy burlesque presented by Mr. E. W. Palfreyman, "Drawing the Dole," is a laughable affair, with several characters who have a marked appreciation of the comedy element. Mark Practice plays as the amusing Private McGinty; and Billy Carew, in the rôle of Alfie, puts in some irresistible burlesque. Joan Castle is very successful as Mrs. McGinty. Then Luce Arthur dances cleverly, the Sisters Crighton indulge in some acrobatic dancing, and Nan Williams sings with spirit and feeling. Among others noticed are Elsie Irene as the flapper, Bert Edwin, Jack Pallin, and Cyril Lane.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, junr.; Mus. D., Mr. Gilbert Smith.—Kirkby and Hudson furnish an exhilarating period in their act at the piano, songs and duets and ragtime efforts. J. W. Rickaby resumes acquaintance with his burlesque character sketches, and, of course, proves to be a really interesting entertainer. That distinctive comedienne, Lily Long, gets her personality over the footlights with a sense of comedy which is not forced. Hal Wright, in satire and song, also has his hearers in a state of expectancy. The Buchanans manage to produce laughter in plenty, the Gladiators effect some wonderful physical feats, and Daisy Griff, as a versatile comedienne, shows talent in the musical line.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—"Scandals of 1924," a burlesque revue, affords Chris Sylvester and Roy Laird plenty of scope for broad effects. Chris Sylvester has a quaint way with him in his utterances. He was perhaps seen at his best in the boxing scene. His partner gains his effects more by expression, facial and physical, and contributed a clever eccentric dance. Harry Kynman sings well and takes a serious part, and Fred Tooze is excellent. Irene O'Dare as leading lady does well, and is a good dancer. Tommy Cook and Jim Quinn also figure prominently in an exhibition bout, and the Dainty Danes are a distinctive asset, while the Columbia Band are a proper musical comedy company.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robert Redford.—Mr. Charles Buckmaster presents here "The Outsider," and appears in the rôle of Anton Ragatzy, submitting a delineation of exceptional merit. Miss Betty Williamson as Laiage Sturdee is another outstanding personality.

PLAYHOUSE. — G. M., Mr. H. R. Woodcock.—The boards this week are occupied by the Amateur Players' Company, who present two creditable renditions of "Lord Richard in the Pantry" and "A Bill of Divorcement."

EMPIRE.—A. M., Mr. C. T. Hutchison.—"The Maid of the Mountains" is being presented here by Messrs. Macdonald and Young. Miss Jessica Bevan appears as Teresa, and achieves much distinction. Mr. Victor Boggetti is good as Baldassarre. Mr. George Byrne does well as General Malona, other important parts being excellently played by Miss Margaret Riddick, Miss Beatrice Boarer, Mr. Raymond Langley, Mr. Jack Martin, and Mr. Roddy Hughes.

DUBLIN.

GAIETY THEATRE.—Closed for pantomime rehearsals.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—An excellent bill features the Bros. Walsh, a pair of versatile entertainers and gifted dancers. Another featured turn is the welcome reappearance of George French, a clever character and burlesque comedian. Supporting items include Ted and May Hopkins, Welsh players, in their comedy sketch "A Village Scandal"; Major Raymond Phillips, in a demonstration of wireless control; the Schalog Family, Spanish singers and dancers; Adams and Adams, coloured harmony entertainers; Nellie Ryan, Irish soprano; and the Osborne Trio of equilibrists.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larchet.—Mr. J. M. Synge's masterpiece, "The Playboy of the Western World," is being revived with much success, followed by Mr. T. C. Murray's comedy "Sovereign Love."

OLYMPIA THEATRE.—P., Messrs. I. I. Bradlaw and R. Morrison; Mus. D., Mr. W. J. Mitchell.—The musical comedy revue "Waggles of 1924," produced by Barry Baldrick, is drawing crowded houses. A strong cast is headed by J. H. Carlisle and Fred Marsh, a capital pair of comedians. Other principals include Mabel Mansfield, Leonard Archdale, Enid Cecile, Louie Tinsley, William Breach, Nancy Hastings, Pauline Anderson, Diana Maxwell, and the Wayles Cabaret Girls.

QUEEN'S THEATRE.—M., Mr. J. L. Sullivan; Mus. D., Mr. S. Levenston.—A revue, "Chocolate Drops," is being presented, the cast of principals featuring Lewis and Ritchie, comedians. Others in the cast are Yvonne Apiclar, Continental dancer; W. Delevanti, Dorothy Joyce, Lee Jerome, Charles Chard, Jack Allen, Bert Seeley, Murray Yorke, and the Pale Rose Jazz Orchestra.

GLASGOW.

METROPOLE, LTD.—G. M., Mr. John Walker; Mus. D., Mr. J. W. Graham.—Mr. Percy Abernethy is presenting the revue "What'll I Do?" The company includes the Ecstasy Europeans Jazz Band, Sid Coppin, Scott and Laurie, and the Ideal Girls.

KING'S, LTD.—M. D's., Mr. F. W. Wyndham and Mr. G. T. Minshull; B. M., Mr. Hugh Macfarlane; Mus. D., Mr. Alex. Roskins.—The Hutton-Malcolm Operatic Club is presenting the comic opera "Amasis." Great care has been taken in the staging of the opera, and the company, both principals and chorus, have every reason to be proud of their presentation. Mr. Hutton-Malcolm is the conductor, and Mr. J. T. Savage the producer.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; M. D., Mr. Henry Farmer.—Mr. John Lester is responsible for the latest American musical burlesque "Hollywood Follies," which is well described as "Not a moving picture, but a living picture of the movies." Full of hilarious fun, containing some of the most delightful musical numbers and some excellent dancing, it had a most enthusiastic reception. The fine cast includes Harry and Burton Lester, the "personality" boys; the Eight English Dancers; the Georgia Jubilee Singers, the Ten Cowboy Syncopators; Phil Peters, &c.

ALHAMBRA, LTD.—M. D's., Sir Alfred Butt and Mr. R. H. Gillespie; M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—That fine play, "Havoc," is here. As the source of all the mischief Athalie Davis gives a performance of much excellence, and other prominent parts are very well enacted by Eva Albanesi, Marguerite Cellier, Douglas Jefferies, and Walter Butler.

OLYMPIA, LTD.—A. M., Mr. Alex. Cassells; Mus. D., Mr. John Henderson.—An enjoyable programme of pictures and varieties is presented here this week. From Monday to Wednesday the screen attraction is "True as Steel"; from Thursday to Saturday, "The Night Message." The entertaining and clever contributions of Bob Merry and Jeff and Nita Mandel afford much pleasure to the audience.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullian H. Wilson. — Mr. Cecil Barth's company is here with "Peg o' My Heart," which is being received with as much favour as ever. Miss Mary O'Farrell, in the name part, acts in a delightfully natural manner. She is admirably supported by Mr. Eric Algar (Jerry), Miss Ormonde Wynne (Mrs. Chichester), Mr. Charles Carew (Alaric), Mr. Frank Allenby (Christian Bent), Mr. Charles Hartopp (Montgomery Hawkes), Miss Joan Byford (Ethel), and Winifred Willard (Bennett).

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—A new revue entitled "The Menu" has been brought here by the popular Zona Vevey and Max Erard. It is in every way a most satisfying evening's entertainment, and on Monday met with great acceptance, being greeted with generous applause for the many pleasing features it contains—the 16 Menu Maids, with their dainty and picturesque dances, the Pierrot Quartet of Dancers, and the Sextet of Male Syncopation Singers, who have some clever harmonised versions of popular songs. To Miss Zona Vevey and Max Erard a cordial welcome was given, and those well-known artists pleased immensely. In the company are Lawson Fraser, C. Barnes, Leo Sax, Harry Rhodes, Frank Barrett, Arthur Jobson, Clive Erard, and Maple and May.

PLAYHOUSE. — Closed until Saturday next, when the Christmas play, "King of the Castle," will be produced.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. and M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—The return of Walter Bentley's "The Barnstormers" is welcomed here, and is affording as much joy as ever. Foremost is Jack Morrison, a comedian with many eccentricities, whose antics cause continuous laughter. Daly Cooper and Mabel Lait are clever burlesque artists; and others who contribute to the success are Ailsa Moorey, Bina Leopold, Marjorie Cooper, The Eight Devil McCares, Dan Whitley, The St. Bernard Octette, Violet Parry, and Jack Leopold.

OLYMPIA.—Closed for rehearsals of pantomime, "Puss in Boots," which will be presented on Monday next. In the cast are Billy Merson, Mona Vivian, and G. S. Melvin.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—The Mackie Productions Syndicate are presenting the revue "Hop Scotch," which is of a very diverting character, and keeps the audience in merry mood. In the company are Carr and Finch, Desmond and Dene, Jack Brady, Arthur Stevens, Jack D. Andrew, Violet May, Oliver and Mack, and the Eight College Girls.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker—Here we are having "Bluebeard," another of Jazon and Montgomery's pantomimes, which is quite up to the standard of productions sent out by that firm. Included in the cast are Elsie Denham, Dorothy Derry, Jack Britton, Bert Groves, and Ernie Leslie.

MANCHESTER.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. Chas W. Chambers.—The well-known film stars, Mr. Henry Edwards and Miss Chrissie White, were heartily welcomed to Manchester on Monday, when they made their appearance in the new play, "The Man Who Came Home," adapted from a successful film. The story has a strong plot, in which many opportunities occur for dramatic and comedy effects, and the principal characters, the masquerading Denis Trevor and charming Mary Lattimer, are played to perfection by Mr. Edwards and Miss White. In addition, Mr. Henry Vibart gives a studied and gracious performance as Grosvenor Wentworth, Miss Hilda Bruce Potter plays Bella attractively, Mr. Wilfred Caithness is good in the rôle of Richard Wentworth, and all the other parts are well handled.

ARDWICK EMPIRE. — M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—An entertaining bill is put up here, featuring a number of big turns. Anita Bronzi and the Carabonis create a sensation by their whirlwind dancing act; Rupert Hazell and Ladies introduce the banjulele in a good musical turn; entertaining comedy is provided by Joe Cohan and Anna Dorothy; the Huxter Bros. make their usual startling hits in a daring acrobatic act; the comedy of Austin Radd is greatly enjoyed; and smart turns are added by Edward Victor, Max Miller, and The Avolos.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callagan.—Messrs. Jazon and Montgomery introduce their pantomime, "Beauty and the Beast," to audiences here, with every circumstance contributing to the prospect of a successful run. Dorothy Shurmer makes an attractive Beauty; Bert Rogers has the part of Prince Brilliant; Gladys Watson cuts a smart figure as Colin, with Audrey Dean as Petard; Gladys Wayne sings and acts well as the Fairy; and there is a considerable amount of humour infused through the busy medium of Frank Clare as the Squire, Rolls and Falls as the Bailiff and the Policeman, and Teddy Williams as Juggins. The show is brilliantly staged and plentifully equipped with dances and popular music.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—Mr. Jay Gair presents here the rollicking comic pantomime "Robinson Crusoe," featuring Dolly Ross in the name-part. The latter gives a dashing and popular rendering, and another big hit is made by Reg. Heaton, who puts a lot of fun into his presentment of Billy Crusoe; while Patti St. Clair makes a nice Polly Perkins. Jim C. Max gives a clever performance as Friday, Winifred Culshaw's Fairy Sunshine is attractive, and much amusement is added by the efforts of Billy Watson as Will Atkins, Harry Billings as Dame Crusoe, and George Herd and Billy Hazeldene as a couple of comic sailors. The staging and dresses are elaborate, the music bright and popular, and the action is enlivened by some picturesque dancing by the McSennit Troupe.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—The "Osborne" Productions stage here their elaborate pantomime "Humpty Dumpty," with Joyce Lyn doing well in the name-part, and Sara Olwen as an attractive Princess Brighteyes. In a show designed mainly for amusement, Goodall and Knox have a great vogue as a couple of bold, bad warriors, Colonel Bomb and General Tank; and no less prominent and popular are the funny doings of Walter Whittle as Sammy; Cissy Whitefield and Sidney Dench play well as Dame Arabella and King Miseree; while David Owen is good as the Demon Discord; and Blanche Hern makes a pleasing Fairy Mirth. The seven scenes are packed with action and colour, and there are specialities by The Saroxys, Eileen and Veronica, and the Six Gaertner Girls.

RUSHOLME THEATRE.—G. M., Mr. Arthur W. Bell.—The repertory players here are doing well in a production of Sutro's play "The Two Miss Farndons," with Mr. Percy Foster (who produces) in a principal rôle.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—A big attraction here is the musical farce, "Who's My Father?" produced by Julian Wylie. Stanley Lupino, the well-known comedian, is to the front in a fine cast, which also includes Harriet Burnett, Connie Emerald, Arthur Rigby, Thelma Rayne, Doris Rogers, Marjorie Morrell, Winnie Yelland, George Lane, Henry Woolston, and Phil Phillips.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. Hodgkipson; Mus. D., Mr. Alfred Haines.—A capital musical extravaganza, "The Pirates," is at the top of a good bill here, well played by Wylie Watson, Billy Rego, George Morgan, and Charles Rodney. Iris Delysia, Alfred and Leonid Stroganoff are good in "La Revue de la Danse"; Dorrie Dene, comedienne, makes a hit; Percy H. Boggis presents La Fleri in a pleasing dance creation, and a series of poses and paintings; and smart items are added by the Four Famous Julians, and Alec Daimler and Dora Eadie, in "Burlesque-isms."

NOTTINGHAM.

EMPIRE.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; A. M., Mr. F. Poulter; Mus. D., Mr. C. Wyndham.—Bruce Bairnsfather's revue, "'Ullo!" is an excellent show, with plenty of good topical humour. Its chief figure is, of course, Old Bill. The veteran musical comedy actor, Johnny Danvers, is the leading comedian, and is supported by Betty Bright, Ethel Baird, and Louis Nolan.

HIPPODROME. — M.D.'s, Messrs. W. Sley and T. Edwardes; R. M., Mr. F. Dudman Bromwich.—"Chu Chin Chow" captivated two large audiences on Monday night. The production includes all the scenes of the original show, despite the fact that it has been condensed to twice-nightly performances. Mr. Ernest Griffin plays the villainous Abu-Hassan, the chief of the robbers.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. T. C. Hickson.—A personal visit from Mrs. Patrick Campbell is always welcome, and she had a very hearty reception when she appeared on Monday night as Rosalie la Grange in "The Thirteenth Chair." Later in the week Mrs. Campbell is presenting "The Second Mrs. Tanqueray," in which she plays the part of Paula. A very excellent supporting company includes Messrs. Bernard Merefield, Walter Fitzgerald, Townsend Whitling, Miss Aileen Simonsen, and Miss Vere Gerald.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. E. Merton Pool.—Mr. Yourke Challenor and Miss Florence Trevor present the comedy "Are You a Mason?" with Mr. Challenor as Frank Perry, Mr. Herbert Lewis as Amos Bloodgood, Miss Cherry Herbert as Eva, and Miss Florence Trevor as Lottie.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah.—Here this week are Elkins, Fay and Elkins, in mirth and melody; Adam Tomlinson, comedian; Jennie Beason, in character studies; the Cycling Brunettes, in their clever act; May Henderson, comedienne; Reese and Godfrey, dancing act; and Wilson Hallett.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. W. B. Gibson; Mus. D., Mr. W. Bingley.—Mr. Albert De Courville's revue "Love and Kisses" is a big attraction, with its tuneful music, elaborate stage settings, clever dancing, and pleasing vocalism. A strong company is headed by Chester Field, as leading fun-maker, and Dorothy Lena, as principal lady, supported by Jack Browning, Billy Holland, Phil Lester, Clifford Harcourt, David J. Erston, Midgie Bradfield, Dorina Bodley, the attractive "Love and Kisses" Girls, and a well-trained chorus.

ATTERCLIFFE PALACE THEATRE.—B. M., Mr. Arthur R. Walker.—Mrs. P. G. Kimberley's Repertory Company is presenting "The Pride of the Regiment," "A Girl in the Web," and "The White Slave's Wedding."

At the Hippodrome, ACCRINGTON, Mr. Will Parkin presents "Aladdin and His Wonderful Lamp." A strong cast includes Miss Cicely Haine as Aladdin, Miss Ina Lorimer as Widow Twankey, and Mr. Frank Monckton as Abanazar, supported by Miss Betty Revilo, Mr. Stuart Watson, Messrs. Grab and Wood. Capital specialities are given by Mme. Adele, clairvoyant; Irene and Hearne, comedy cyclists; Barr and Barbette, expert dancers; and the Four O'San Girls. At the Prince's "Temporary Marriage" is the attraction.

The Theatre Royal, BATH, is closed until Boxing Day, when Mr. Jack Cromo will produce the pantomime "Little Jack Horner." This is quite a gala week at the Palace, being the annual appearance of "The Somersets," a local concert party consisting of prominent members of the Bath Operatic Society, under the direction of Mr. L. E. C. Baker, their leading comedian, who receives excellent support from Miss Dorothy Reid as vocalist and soubrette, and Mr. George Christopher, a splendid baritone. Light comedy work is put in by Mr. Jack Stincombe and Miss Vera Dauncey, and the party is completed by Miss Beatrice Baker. Mme. Edith Goldsworthy is the accompanist. Variety turns are also given by the Dan Delfts (gymnasts), Jaffa (conjurer), and Les Augustines (tumblers).

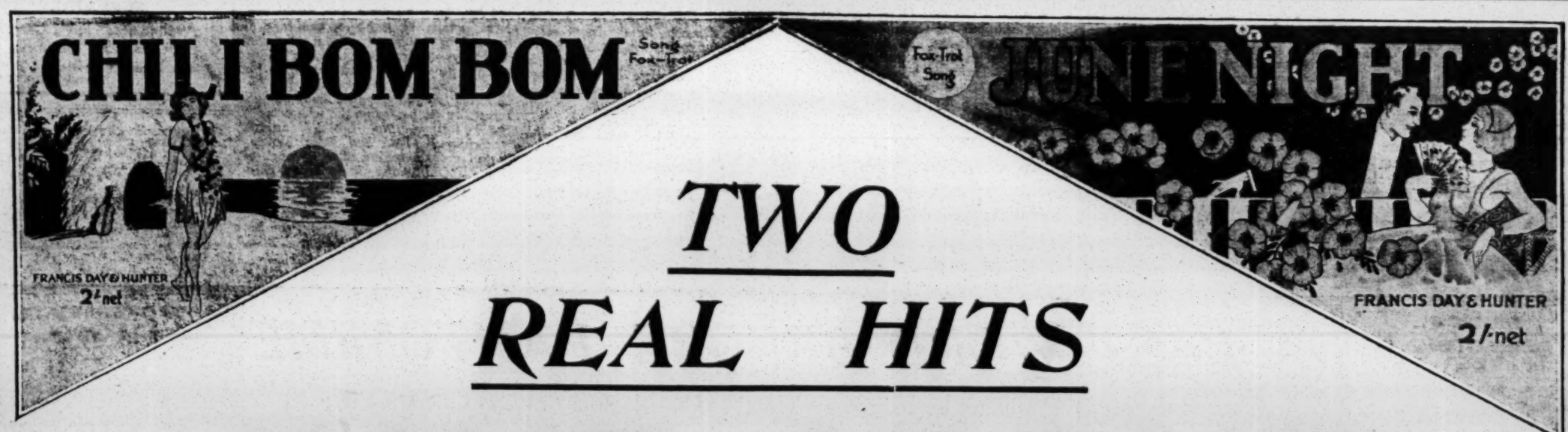
At the Grand Opera House, BELFAST, the annual visit of the Ulster Theatre Company is affording much pleasure. The repertoire includes "The Land of the Stranger," "The Ship," "The Lilac Ribbon," "Huge Love," and "The Drone." Mr. P. H. Turner presents at the Royal Hippodrome the revue, "The Globe Trot." The cast includes Mr. Jack Williams, Miss Clarice Chesney, Mr. Arthur Rigby, Mr. Harry Wilkinson, &c. The Empire are featuring the revue, "On the Run," presented by Mr. Arthur Bradford.

At the Theatre Royal, BLACKBURN, the local Amateur Dramatic and Musical Society present "The Dancing Mistress" in aid of local charities. The attraction at the Palace Theatre is "The Side Show," presented by Ray Brothers' Productions. At the Prince's Theatre, "Rock of Ages" is being presented, the cast including Miss Marion Wakeford and Messrs. Frank Lindo and Philip Yale Drew ("Young Buffalo").

With both theatres closed in BLACKPOOL, the only show is the burlesque "Unemployed," presented by Mr. Fred D. Neilson's company, including Fred E. Moore, Hazel Gray, Leslie Sears, Harold Wellesley, Charles Hanlon, Austin Ambrose, George Reece, &c., at the Palace of Varieties.

At the BOSCOMBE Hippodrome is the bright production, "The Hold Up." Albert Bruno is the star performer, supported by George S. Young. Albert Eaton, with his horse, "Esmeralda," and other clever principals, who keep the show going at a fine swing.

(*Continued on page* 18.)



TWO

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THE REALM OF MUSIC.

ROYAL ACADEMY OF MUSIC.

On Tuesday came the turn of the orchestral students of the Royal Academy of Music. Their concert took place at Queen's Hall. In the absence of Sir Henry Wood, unfortunately indisposed, three conductors were in charge. By far the largest share of the responsibility fell to Mr. Cuthbert Whitemore, who secured performances that testified to the care expended in preparation. With his forces so well up to their work, he was able to give a highly picturesque reading of "Lamia," the symphonic poem well known to frequenters of Queen's Hall as the production of a gifted R.A.M. ex-student, Miss Dorothy Howell, and in the accompaniments to the various movements and songs he showed the nicest discretion, holding an even balance between the claims of soloists and orchestra. Among the singers, the most distinguished were Hélène Taylor, whose light soprano seems to be remarkable in many respects, and who managed the florid passages in the "Mad Scene" from Thomas' "Hamlet" cleverly, and Arthur E. Fear, an excellent bass, who gave an equally good account of himself in Handel's "Honour and Arms." Doris Hibbert played the solo part in Moskowski's piano concerto in E with no little effect, and William Alwyn, flautist, was another soloist who appeared with success. Two movements of Brahms' Fourth Symphony had the central place, one conducted by Mr. W. Ifor Jones, the other by Mr. Leslie Regan, both conductors of ability who know what effects they want to produce and how to get them. Their efforts met with a very satisfactory response. A point in the afternoon's playing was the quality and finish of the strings, a department not professionally reinforced for the occasion, as were some of the others.

ROYAL COLLEGE OF MUSIC.

A concert was given at the Royal College of Music on Tuesday by the "second" orchestra. Of this body, though it may not rank with the first, a pretty high standard of efficiency is expected, as was made plain in the course of a performance of Haydn's "London" Symphony under Dr. Malcolm Sargent. The playing had excellent features, among them the assurance in attack and the accuracy and unanimity of the strings. Here and there the wind players faltered, but were to make up for early deficiencies later by their more competent and careful work (if, at times, still somewhat tentative in effect) in the Prelude to the third act of "The Mastersingers." The conducting of this was a creditable achievement on the part of Mr. Harold Davidson, one of four students to whom the opportunity was given at this concert to put in practice what they had learnt in the College Conductors' Class. Mr. Gideon J. Fagan took command of the two movements from Lalo's "Symphonie Espagnole," which were played with Miss Gwendolen G. Higham as soloist, Mr. Patrick Hadley of Mozart's Pianoforte Concerto in C Minor (pianist, Mr. Harold E. Giles), and Mr. Constant Lambert of Rossini's overture, "L'Italiani in Algeria," and all showed a good deal of promise.

CHAMBER CONCERT.

On Thursday several students appeared with fair or good success at a chamber music concert. Miss Helen B. Just, a 'cellist, played Boccherini's Sonata in A with suave, full tone. Her smoothness in the adagio and dexterity in the allegro were both commendable. Miss Peggy Whittington showed a good grasp of the structure and character of those attractive piano pieces of Turina, "Coins de Seville," and obtained some pleasing effects of colour and sonority. Two of Brahms' songs were sung by Miss Josephine Scott, whose voice falls pleasantly on the ear. But neither her tones nor the outlines of her phrases were firm enough to stand on equal terms with those of the viola (obbligato, Miss Joyce H. Cook). In any case, these Brahms songs are perhaps still a little out of her reach. Frank Bridge's "Phantasy" Quartet fared very well at the hands of Miss Lena Mason (a leader of promise), Miss Barbara Ensor, Miss Cook, and Miss Betty Moir. The accompanist at the piano in the songs was Miss Joyce McG. Clark.

MR. REGINALD PAUL.

Mr. Reginald Paul reappeared at Wigmore Hall after his South African tour to play Bach (Prelude and Fugue in D, from the Well-tempered Clavier) Chopin, (B minor Sonata) Franck, (Prelude, Fugue and variations), besides light pieces by Poldowski, and others by Scriabin and Dohnanyi. The recital was a revelation of a strong musical personality, and so more than usually interesting. Mr. Paul is one of the few young pianists who never gives the slightest anxiety. One "reposes" on his fine technical powers, and on the artist's sense that forbids him ever to exceed the bounds set by the limitations of either the human machine or the one he plays on. Fingers and brain work harmoniously together; heart, too: nobody who was present could have failed to feel the glow that gave life to the sonata—warmed and lighted it through and through.

MR. VITTORIO RIETTI.

At Mortimer Hall, Mr. Vittorio Rietti played violin sonatas by César Franck, Mozart, and Grieg, with Miss Isabel Bedlington in the pianoforte parts, and at the end, with Mr. H. Steinberg, Mr. S. Rosenblatt, and Miss Y. Morris, Dvorak's Quartet in F. Major. His style is free and has great vitality, but it is also rather rough and unfinished, and though he can, when he likes, produce uncommonly rich and sympathetic sound, especially from the lower strings, apparently he does not always like, and his tone in the Grieg was often harsh and unmusical. Miss Bedlington performed her part capably.

BRITISH MUSICAL FESTIVAL.

The fog interfered with the third British Music Festival on Wednesday, and the audience at the Albert Hall was a sadly depleted one. It was all the more unfortunate because a good deal of the very full and representative programme was well worth hearing. The British Women's Symphony Orchestra, conducted by Miss Gwynne Kimpton and the Central Band of the Royal Air Force, conducted by Flight-Lieut. J. H. Amere, played the compositions for orchestra and military band that carried off this year's gold medals, and two chamber works, a trio by H. A. Keyser and a quintet by Lance-Corporal A. Hibbert, engaged combinations formed by Mr. Gordon Burgess, Miss May Burgess, Miss Dorothy Ewens, Miss Alice Lees, Miss Frances Marshall, and Miss Amy Porter. Then there were prize songs, which had the advantage of being sung by Dame Clara Butt and Miss May Huxley. And much more besides, including the first movement of T. H. Dunhill's Symphony in A minor (which, it was only too evident, had not had the thorough rehearsing it underwent before its first appearance at the Royal College of Music a few months ago), and a "British Miniature Concerto," for piano and orchestra, a straightforward, well-designed little work, written by Miss Phyllis Norman-Parker, in which she set out to "portray more or less the characteristics of the British nation"—which was, perhaps, for a more or less inexperienced composer, rather a large order. Miss Norman-Parker herself played the solo part.

BEETHOVEN QUARTETS.

The London String Quartet had bad luck in their weather this time for their Beethoven Festival. Last week, the foggiest of the year, they spent in playing the quartets in chronological order at Æolian Hall. But those Op. 18 quartets played on Tuesday night are the best possible antidotes for depressing atmospheric or any other conditions. For pure sunshiny joy commend us to the finale of the B flat major. Mr. James Levey and his colleagues, Messrs. Thomas Petre, H. Waldo Warner, and C. Warwick-Evans gave us full measure of its quality, after revealing all the loveliness and light of the slow movement before it. Every changing mood was realised in turn. If there are degrees in perfection these players' ensemble is more perfect than ever before. In chord-playing the four tones lay side by side close and even and solid as the fine grain in wood.

VOCAL AND PIANOFORTE RECITAL.

Miss Joy Smith and Mr. Maxime Valmont joined in a piano and song recital at Steinway Hall. Miss Smith, a young player of decided promise, brought to the performance of Beethoven's Sonata in A flat a vigour and an enthusiasm that made it stimulating. Balanced, dynamically, it was not, for she is given to gusty crescendos. But she has something to say and will in time learn how best to say it. She got some fine effects of sonority in Debussy's "La Cathedrale Engloutie," played a Martucci "Giga" very neatly, and in preludes of Scriabin revealed on the one hand almost masculine strength and on the other delightful delicacy. Mr. Valmont has a tenor voice of a pleasing French type, and he uses it well, save for a rather disconcerting mannerism or two. For instance, he is given to a complete change of vowel-sound half-way through a long-held note, showing that he thinks more of the effect his tone is producing on his hearers than of expressing the meaning of the song. He has power, and does not abuse it, and a good mezza voce. Altogether he may be said to have the qualifications for a popular singer. For the finest tastes, he is perhaps too much inclined to excessive sentimentality. He sang two pleasing songs by D. M. Stewart—"Shells," and "Gone," in English, and a number of old and modern French and Italian songs.

MISS JEAN ROBLEY.

Miss Jean Robley, violinist, gave a recital in Wigmore Hall at which she played the Vivaldi-Nachez concerto in A minor, Max Bruch's "Scottish Fantasy," and the Brahms sonata in A major with Mrs. Ethel Hobday in the piano part, and a group of modern pieces. She produces a pure and very pleasing tone and is an able player up to a point. That is to say, she is technically extremely well grounded; and her style is good. But it is all rather on the small side for the Brahms sonata, and its deficiencies in this respect were unfortunately shown up pretty severely on this occasion by the breadth and grandeur of Mrs. Hobday's playing of the piano part.

THE B.B.C. CONCERT.

The British Broadcasting Co.'s orchestral concert, the first of the new series, took place on Wednesday. It was the sort of night which gives listeners-in a decided pull over those who have to go out to listen: an unseen audience of millions had cause to congratulate itself. Interest in the "international" programme centred in Chausson's Symphony in B flat, for two reasons. First, because this was the first performance in England; secondly, because Mr. Pierre Monteux, whose special study—or one of whose special studies—is modern French music, had been asked to conduct it. Somebody has called Chausson the French Leopardi of music, a fairly apt comparison; but well-furnished as the composer is with the Leopardian qualities of super-sensitiveness, introspection, and melancholy, he lacks the poet's strong individuality. He never shook off the influence of his greater master, César Franck. Covent Garden Opera House is kind to orchestras; the quality and balance was about as good as could be desired. The orchestra was "The British Broadcasting Symphony," composed of many of our first players, and Mr. Monteux must have been content, for they gave him all he asked of them. It was an interesting reading, clear in every detail, and the whole well-balanced. The Lalo 'cello concerto, with Miss Beatrice Harrison as soloist, was another performance of distinction. Respighi's Three Ancient Dances, to open with, were delightfully played. The rest of the programme was Brahms' Variations on a Theme by Haydn, and Strauss' "Don Juan."

PANTOMIME SONGS.

First favourites among songs for the Christmas pantomimes are the exceptionally popular "Why Did I Kiss That Girl?" (which will be heard in Charles Gulliver's New Oxford Theatre production), "Oh, Eva! (Ain't You Coming Out To-night?)," Clarke and Leslie and Harry Warren's comedy fox-trot number, with a catchy chorus, and Larry Yoell and Billy Hill's crooning plantation lullaby in valse measure, "Rock-a-bye, My Baby Blues," which has already run through America and seems likely to find its swift way throughout the length and breadth of the Old Country, too. All three songs are published by Keith, Prowse and Co., Ltd.

Gwendolen Coleridge-Taylor has written the tuneful setting to Dudley Beresford's "child-poem," "Silver Stars." The music has the charm of simplicity—like the words. Probably one would not be far out in predicting popularity for this song, which is published by Ascherberg, Hopwood and Crew, Ltd. Sopranos of Miss Megan Foster's type should be able to make it "go."

During this winter season, its twenty-fifth, the Crystal Palace Choral and Orchestral Society will give three concerts, the first, which takes place on Saturday afternoon next, being devoted to a performance of Edward German's "Merrie England." At the "Bohemian" concert in February two Elgar works will be given: "The Black Knight" and "From the Bavarian Highlands," the second part of the programme consisting of ballet music by various composers.

THE NEW OPERA CLUB.

An amateur society recently formed, the New Opera Club, may be congratulated on their first production of "The Mikado" at the Century Theatre. They are fortunate in their producer, Mr. H. Enes Blackmore, who, as late stage manager of the D'Oyly Carte Company, knows how everything should be done, and sees that it is done accordingly; and, again, in their conductor, Mr. W. Ifor Jones, L.R.A.M., under whose direction the musical part of the performance could not but be safe. There is an efficient little orchestra led by Miss Enid Bailey. The singing of the chorus does not move quite as easily and lightly as no doubt it will in time, but a tendency to heaviness apart, it had its merits. And the voices are good. The concerted numbers, particularly the Madrigal, were sung really well, a fact to which an appreciative audience were fully alive. Coming to the principals, there was a musical-voiced Yum Yum in Miss Molly Hilliard, and the tenor of Mr. John England, the Nanki-Poo, was equally agreeable to the ear. It was plain that neither the mental ponderosity of Pooh-Bah nor his aldermanic proportions were native to his representative on this occasion, but Mr. Vincent McCall assumed both so successfully as to make the character a good foil to Mr. Leslie Marcan's sprightly Ko-Ko. Mr. John Mottershead made a telling piece of work of the Mikado's song, Miss Lilian Sterling sang dramatically as Katisha, Miss Janette Ridley (with a pretty voice) and Miss Peggy Glenister gave point to the lines of Pitti Sing and Peep-Bo, and Mr. D. Graham Davis was Pish-Tush.

At the London (Semi-National) Eisteddfod, held in the Central Hall, Westminster, on Nov. 22, the first prize for composition (music) was awarded to Frederick Humphries, of Ellesmere Port, Birkenhead. The adjudicators for the Eisteddfod: Sir R. Terry, Caradoc Roberts, Mus. Doc., and Leigh Henry. Mr. Humphries personally conducted an orchestral suite of his own at one of the Bournemouth Symphony Concerts on Aug. 6 last by invitation of Sir Dan Godfrey.

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WEDNESDAY, DECEMBER 17, 1924.

"RAGGING" AT THE PLAY.

THE protest which London theatre managers contemplate addressing to the authorities at Oxford and Cambridge Universities against the activities of undergraduates in London theatres on occasions is by no means premature. The behaviour of students after the inter-University Rugby match last week at His Majesty's Theatre and the London Hippodrome can only be described as an outrage upon the managements of the theatres, the actors, and the audience. In the former case, the stage was invaded by men in evening dress, who clambered from a private box and rang down the curtain. Afterwards it was found that the box had been wrecked, the chairs smashed to atoms, and damage done to the extent of £40 or £50. At the London Hippodrome the disturbers of the peace were less thorough, and, though no material damage was done, crushed silk hats, drum-sticks purloined from the orchestra, and other articles were hurled on to the stage, and MR. GEORGE ROBEY, we are informed, had a football thrown at him. The comedian dealt with the situation with his customary tactfulness, which no doubt induced the intruders to act with more leniency than they otherwise would have done. We trust that the artists and audience were properly grateful for the clemency thus shown! Demonstrations of a minor character were made at other West End houses, but none of them appeared to be justified.

An Outrage on Society.

The trouble is that these manifestations are on the increase, and every excuse is seized upon to create a disturbance. Far from the influence of the college authorities, the undergrads. let themselves loose to the great discomfort of the bulk of an audience who have paid to see a show. Not only do a handful of youths damage other people's property with impunity, but they deprive the remainder of the audience of the right to enjoyment for which they have paid. We have yet to learn that the cost of the damage is defrayed. Recompense is made in isolated cases, we know, but in the great majority the expense, which often extends to returning the money paid for seats, has to be borne by the management. Why do they choose the theatre to let off their superfluous energy? Why not do as the hospital students do, and parade the streets with collecting boxes, and convert the celebration of a victory into an effort on behalf of charity?

No one desires to suppress the spirit and effervescence of youth, but when it comes to endangering, not only their own lives, but those of the public, it is time a line was definitely drawn. Tampering with fire appliances, cutting the water hydrant and smashing electric light bulbs do not recommend themselves as pastimes to be encouraged. There is the added evil that by taking bottles of beer surreptitiously into the house they are jeopardising the licence of the theatre, the management of which is liable to be charged with permitting intoxicants to be brought into the theatre.

Class Distinction.

The crux of the question is: Should 'Varsity students be allowed to go outside the limits of law and order any more than other classes of the community? If the members of any of the numerous local Leagues were to celebrate the victory of their team by running amok in a place of public resort, would the police tolerate their ebullitions? We think not; but because the offenders are 'Varsity men, the authorities make no effort to check them. It is not as if the game were of general public interest. The Inter-University match concerns only a comparative few—it means nothing to the masses, not so much as a Third or Fourth Division match which draws so many thousands of the population to the Saturday matches. At present the audiences regard the disturbance with good-humoured toleration, but if it is not stopped they may take the case into their own hands, with disastrous consequences.

The patronage of the students on these occasions does not benefit the theatre in any degree. It is an assertion of the right of a few over the many, a claim that in these days of democracy does not hold water. It must be admitted that none of the members of either team were responsible for the outbreak. They were merely the "camp followers," who gave vent to feelings that should find full expression on the football ground itself. The Society of West End Managers would be well justified in taking the matter up and using its influence to get places of amusement on these occasions placed "out of bounds" to the students.

THE WIVES OF PROFESSIONALS.

By HARRY GUNN.

We often hear of the man behind the gun. What about the woman?

The audience never realise the part the woman plays in an artist's life as they sit enjoying the performance of their favourite comedian. They little think there may be a female Sydney Carton somewhere in the background, an inspiring ghost (or a woman behind the gun) who is taking a very large part in that particular performance.

For an artist to keep physically and mentally fit for the very strenuous life of a successful performer he must have assistance to stay the distance. And in the majority of cases it is a woman who assists—the helpful soul who knows when a round of golf is necessary to help to remove that worn-out feeling that continually facing the audience creates. It is *She* who knows what fresh air and exercise will do to sharpen the mentality for a 100 per cent. performance; and she also knows that a regular routine of living must be observed by a man who hopes to be successful.

I know of many leading comedians, excellent as they are in their work, who have to depend solely upon the judgment of their wives in choosing a comic song—incongruous, but very true. I know of one popular artist who dare not go on the stage unless his guardian angel is on the side, patiently following every word, in case a rather faulty memory should require prompting.

I remember one instance. The wife—the guardian angel—was called away from the side of the stage just for a moment or two, and no sooner had she gone than the comedian required prompting. He ventured hopelessly trying to recall the missing link, and only succeeded in picking up the thread of his story when his wife returned to the wings again.

Another striking example of wonderful devotion was—I may, in this case, perhaps, be forgiven for mentioning names—the late George Formby. Here was an amazing instance of the part a woman can play when an artist is in failing health. Poor old George was only able to carry on for years before he died through the faithful assistance of the woman behind the gun!

I know one very well-known principal boy who, during a vacation, worked "noises off" for her husband, who was a partner in an acrobatic act. To see this "star" working hooters, rattles, &c., easily suggests devotion to her husband. I have known cases where pantomime comedians have been entirely stage-managed during rehearsals and dress rehearsals by their wives, who sat in front with the object of deleting or adding, as the case may be, to their husband's business on the stage, thereby to enable them to work smoothly on the opening night.

It is surprising what wonderful judges some women are of the right thing to do at the right moment. Not being able to see themselves from the front, artists have a valuable asset in their wives having a sense of humour.

I know many song writers also who have to thank their wives for many of their big successes. I know at least two cases in point where two of our most famous songs of the popular

[*Photo, Dobson Studios, Liverpool.*

type would never have seen daylight had it not been for the fertile brain of the wives of the writers.

Our business has undoubtedly assumed a commercial aspect. Here, again, the woman counts. It is surprising how instinctively a woman can help a man to realise his value commercially, and the "little meetings" that take place between them usually end in good results. Women seem to have a way of getting at the root of things. I am sure that many artists will agree that commercial pitfalls have been avoided by the timely advice of the woman behind the gun.

Self-sacrifice is a wonderful thing. You see a lot of it in our business, and the team work of husband and wife calls for much self-sacrifice when, say, the husband is feted and the better half (in many cases) relegated to the background.

There are two sides, of course. There are cases where the boot is on the other leg, and the husband, realising that his wife has more talent than he, is prepared to take a back seat and expend all his energy as a business manager on her behalf. Self-sacrifice again. Pride has to be pocketed, and it is through the sacrifice and business energy of several male artists I know that the wife's salary has increased from £20 a week to fabulous salaries. That is team work.

But one little reminder: When success comes, on either side, by the help of the other, *don't drop the pilot!*

It is done. But it is a very poor reward for faithful service.

(*Continued from col.* 5.)

mean anything from merely "sassing" one's parents to being a bobbed-haired bandit and robbing a bank. In this instance the author gives his story an unusual twist by allying the flapper's mother with her daughter against the puritanical husband and father. The suicide of an unfortunate girl, a victim of the aforesaid flapperism, horrifies a party at which she is a guest in the home of Matthew Slaydon, a stern puritan of the old school. His wife had given the party in his absence in celebration of their daughter's eighteenth birthday. Slayton returns home unexpectedly in time to find the girl's body. The grimness of the situation increases when he intercepts a telegram proving that his own daughter has had a misadventure. In the meantime, however, she has ceased to care for her partner in folly and has fallen in love with another, to whom she is happily awarded at the final curtain through her mother's intercession and over her father's bitter protest. In taking her daughter's part the mother passionately denounces the tradition that one mistake means a girl's ruin. Very frank indeed are some of her lines. Emma Dunn's embodiment of the mother is a sympathetic and moving performance.

"The Magnolia Lady."

This musical comedy in two acts, by Ann Caldwell and Harold Levey, is based on the successful comedy "Come Out of the Kitchen," in which Ruth Chatterton appeared several seasons ago. Miss Chatterton has her original rôle of Lily-Lou Ravenel in the musical version of the play written by A. E. Thomas and Alice Duer Miller, and adds to the interest and charm of her performance by her singing and dancing. The piece has made a hit at the Shubert Theatre.

"My Girl."

The new piece at the Vanderbilt Theatre is a musical farce in two acts and an interlude, and is presented by Lyle D. Andrews. The book and lyrics were written by Harlan Thompson and the music by Harry Archer. Lively music, an attractive chorus, and plenty of high kicking help to make the piece continuously entertaining. In the interlude the Harry Archer orchestra plays the sort of music that Broadway likes. Russell Mack, Roger Gray, Jane Taylor, Harry Puck, and Helen Bolton are the chief funmakers

THE PLAY IN PARIS.

"The New Star"—Comedy as Operetta—A Glum Playwright—History of Marlborough.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—On Monday, A. Franck presented at the Theatre Edouard VII another three-act comedy by Sacha Guitry, entitled "Une Etoile Nouvelle." This "New Star" does not refer to a music hall artist, but it is founded on the poetical belief that for every celestial sphere discovered there is a new love on earth. The plot is frail, yet, as usual, Sacha Guitry holds his audience by his brilliant dialogue. A young woman married to a ridiculous, conceited husband, many years her senior, secretly loves his secretary, and finally elopes with him. Jean Perier impersonates the silly husband with ease. The author plays the rôle of the secretary, the wife being played by Yvonne Printemps (Mme. Sacha Guitry). One of the amusing scenes in the piece is the robbery. The servants accuse each other, but secretly unite in contempt for their employer. This trifle alone is full of humour. Luce Fabiole is very funny as the excitable cook whose principal grouch when the chauffeur leaves her is the poor quality of the wine served in the servants' hall.

"L'Egale."

On Tuesday the Odéon offered the première of a four-act melodrama, "L'Egale," by Gabriel Reuillard and René Wachtausen. The "Equal" indicated in the title is the wife of Haumont, who returns home after the Armistice and is jealous to find his wife has succeeded even better than he could at the factory. He is on the point of running off with an adventuress, but the wife restrains him and withdraws from the business to resume the rôle of mother. But she has proven beyond argument that woman is the equal of man. Oettly, André Carnege, Jeanne Briey, Roanne Erly, and Henriette Meret ably support the authors.

"Les Amants Légitimes."

This is a musical comedy adapted from the Gymnase play "Les Amants," by Ambroise Janvier and Marcel Ballot, with lyrics by Jean Bastia, the Montmartre chansonnier, and music from French folklore by Fernand Malet. The main feature was the appearance of Yvette Guilbert. There are situations in the story of the Legitimate Lovers which reveal its pre-war origin. To raise money, a doting couple are advised by a moneylender to pretend to quarrel before their parents and to seek a divorce, while meeting clandestinely in the husband's former bachelor's den. Their artifice is discovered when they really do quarrel, and the parents laugh at what they suppose is a continuation of the subterfuge when a rival pays suit to the wife. Subsequently there is an explanation when the mother-in-law (Yvette Guilbert) promises to give her daughter (Germaine Risse) a second dowry on condition that she is a grandmother. It is a charming story, and the Theatre de l'Etoile, where "Les Amants Légitimes" was produced last Monday evening, should have full houses for a long while to come. Denny Defreyn is the husband, Gildes the moneylender, Pizani the father, Harry James a sedate butler, and Urban the rival.

"La Maison Ouverte."

Steve Passeur, the author of this three-act drama, which was presented on Thursday by Lugné Poe at the Maison de l'Oeuvre, is another of the youthful school portraying bitterness in the dreary existence of his imaginative characters. This new playwright is certainly endowed with talent, and he is responsible for some fine passages in his almost actionless play. An elderly man and his son, the latter divorced, are living in a sort of boarding-house for a rest cure, kept by a spinster well over forty, who imagines that she has a fascination for her middle-aged boarder. Her ambition is to marry his son to her own niece, but the younger man prefers another girl in the house and elopes with her.

Grand Guignol.

M. Choisy is reviewing his former successes. The Grand Guignol programme last week included a revival of "Le Château de la Mort," a three-act drama by H. Bauche and Lorde, also the sketch "Mado," by Maurice Level. The novelty is "L'Affaire de la Rue Mouffetard," one-act farce by A. Le Bret and De Grendel, dealing with a man arrested as a satyr, but acquitted. The fellow demands that his lawyer take him into his home until he has time to find lodgings, and the lawyer's wife endorses the suggestion. It is amusing, without any outstanding feature.

"Malbrough s'en va-t-en Guerre."

Those who have seen the Russian variety troupe of N. Balieff now in London will remember the diverting act which relates to the Duke of Marlborough leaving for the war, never to return "although he was a general"—the subject of a French nursery rhyme to the tune of "We Won't Go Home Till Morning." Marcel Achard has taken the same story for a three-act piece presented on Tuesday by Louis Jouvet at the Comedie des Champs Elysees. His "Malbrough s'en va-t-en Guerre" is as fascinating as "Alice in Wonderland," and the poet-author, born in 1899, therein reveals all the audacity of youth. The famous soldier, hero of the French song, is depicted as a modern Holophernes, killed in ambush after planning his battle on a camp carpet. His four officers return to confirm the news to the widow, who is loved by a faithful page. The latter tells of the General's bravery until, in exasperation, he blurts out the truth to a pretty handmaid. "Malbrough" was an indifferent tactician; he owed his commission to his wife, whose dowry provided his Swiss guards, and he lost his life owing to lack of knowledge of warfare. His young widow encouraged others to mourn his memory while she went to Court, refusing to believe that a General in his position could fall a victim to any foe. To this imaginary biography, inspired by folklore, Georges Auric has furnished an incidental score. L. Jouvet (Malbrough), Lefevre (Howard), Vitry, Le Goff, Savry, Gaultier (the four officers), Yolande Laffon (Sarah, Lady Malbrough), Iza Reyner (Queen Ann) do what they can with this curious effusion.

"Baluche est d'la classe."

When a fellow belongs to "the class," it signifies in military parlance that he is nearing the expiration of his term of service. Baluche, in this category, is the hilarious hero of the three-act vaudeville by Robert de Thiac and Paul Murio, which the Theatre de Cluny has introduced to the Latin quarter. The artful Baluche usurps the office of orderly so that he can make up to his superior's better half. This is just one of the many adventures through which the various characters pass, but "Baluche est d'la Classe" is as full of situations as it is possible to cram into a couple of hours. Baluche is impersonated by Geo. Lecomte.

THE DRAMA IN AMERICA.

"They Knew what they Wanted"—"Dawn"—"The Magnolia Lady"—"My Girl."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Nov. 29.—Pauline Lord, who was so good in "Anna Christie," has scored another big success in a three-act comedy by Sidney Howard, entitled "They Knew What They Wanted." This piece has just been produced at the Garrick by the Theatre Guild, which has begun the season well, its first two productions having won unanimous praise from the critics. The scene of the play under notice is Tony's farmhouse in Napa Valley, California. Tony is an Italian grape-grower, whose wine, selling at prohibition prices, has made him suddenly prosperous and able to afford the wife and family he has dreamed of. To the farmhouse comes Amy (Pauline Lord) to marry Tony. Amy has been a waitress in a San Francisco "spaghetti joint," and Tony has carried on his courtship by mail. A good-looking young fellow called Joe, who is quite a success with women, has written Tony's letters, and it was Joe's picture that Tony slipped into the envelope that contained his proposal of marriage. Going to the station to meet his bride-to-be, Tony imbibes too freely, with the result that his car is wrecked, and both of his legs are broken. Amy arrives at the farmhouse before Tony is brought home, and she thinks that Joe is the man she has come to marry. She is bitterly disappointed and resentful when she finds that the crippled old man on the stretcher is Tony. However, since "nothing can be worse than it always has been," she consents to marry Tony, although it is evident that Joe has attracted her, and with him she betrays her husband. Several months later she realises that she is to have a child, and that Joe is the father. By this time she has been completely won by her husband's patient love for her, and though Joe is still the overseer of the farm, she maintains only the most distant relations with him. As soon as she can summon sufficient courage she tells her husband and prepares to leave. Tony tries to kill Joe, but is reduced to a screaming, helpless object on the floor when his crutches are knocked from under him. Having calmed down, Tony decides that another man's child is better than none, and pleads with Amy not to leave him. So she stays, and Joe takes to the road. The opening performance was applauded for several minutes after the final curtain. Miss Lord's Amy is a truthful and vivid portrayal. Richard Bennett gives a very fine performance as Tony. Glenn Anders is natural and convincing as Joe.

"Dawn."

Another play dealing with the revolt of the younger generation has been launched at the Sam H. Harris Theatre under the above title. It was written by Tom Barry, who has laid his scenes in New England, where puritanism is supposed to be indigenous. According to the play, the breach between the younger and the older generation is wide indeed, and flapperism is rampant in that part of the country. Everyone knows by this time that the word flapperism has quite grown away from its original meaning in England. In this country it may

(*Continued on Col.* 2.)

THE VARIETY WORLD.

Vaudeville Golfers—Stoll Cup Progress—Stratford Empire and Charity —Ladies' Guild Children's Party.

Mr. James Foreman's Victory.

The four members of the Vaudeville Golfing Society who tied for first place in the recent Billy Gray Banana Cup competition at Coombe Hill, played off on the same course last Friday. Mr. James Foreman led the field with an unapproachable 75 net. Mr. Horace Sheldon was second—indifferent play at two holes spoiling an otherwise excellent card. Mr. Foreman now meets the provincial winner, Mr. Bert Weston, in the final.

Stoll Cup Progress.

Two further results are to hand in the Stoll Cup knock-out competition. Mr. Billy Bleach beat Mr. Harry Barratt (on the 18th green), and Mr. Horace Sheldon beat Mr. Greeves Johnson.

Monthly Bogey.

The monthly bogey competition takes place on Friday next. The venue will be Sudbury, as usual.

Billy Merson's Generosity.

Mr. Billy Merson, on finishing in "The Whirl of the World" at the Palladium on Saturday, gave a valuable present not only to every member of the company but to every member of the theatre's huge staff as well. The company retaliated by presenting Billy with a magnificent piece of silver plate.

Palace, Blackpool.

Harry Hall has secured a strong variety bill for next week at the Palace, Blackpool. It includes Whit Cunliffe, Lily Long, and Maggie Dickinson and Syd. Culver in "The Sauce Box."

Boys of the Old Brigade.

Those two giddy little amateurs, Arthur Roberts and Charles Coborn, are heading a concert party which is to do a round of the Isle of Wight, commencing Boxing Day at Ryde, under the auspices of Mr. George L. Campell, of Leader's Concert Agency. Charles proposes to walk there very deliberately, starting on Friday next, by way of Esher, Godalming, Liphook, Horndean and Portsmouth. We are inclined to the opinion that the walking part of the proposition will have to be reconsidered when he reaches Portsmouth. Both on Sunday next and Xmas Day he will train back to fulfil social engagements.

Stratford Empire and Charity.

In spite of the fog good support was given to Mr. John Somers, the popular manager of the Stratford Empire, on the occasion of the 23rd annual matinée in aid of Queen Mary's Hospital last Thursday. Among those who appeared were Miss Mabel Adeane, Miss Lilian Burgies (with Miss Marjorie Parker at the piano), Mdlle. Suzette, Barker and Wynne, Jack Smiles, Sammy Shields, Harry Tate, Van Dock, Harry Herbert, J. W. Rickaby, Bert Terrell, Harry Knox, Ford and Downs, Rose and Budd. The cheery spirit of the Mayor of West Ham (Ald. W. Gardner) was warmly reciprocated when he voiced the thanks of all to the artists, the Moss Empires, Ltd., and their old friend Mr. John Somers for their great help to the local hospital, for which it is hoped over £100 will be raised.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies Guild wish to thank the following for ball donations:—"Baby Juliet Cook, for her Mummy," £2 2s.; and Mrs. Scanlon, 10s., per Miss Lottie Albert; Mrs. Harry Marlow, £2 2s.; Arthur Binnie, Esq., £1 1s.; and Miss N. Campbell, 2s. 6d.

Miss Gladys Carlton is thanked for her annual subscription of £1 1s.

A final reminder that the Children's Christmas Party takes place on Friday at the Oval Hotel, Kennington.

The office of the Guild will be closed during Christmas week

Mollie Mackay.

Concluding a long season with "Vanities" a few weeks ago, Mollie Mackay has been specially engaged by Ernie Lotinga for his new show, "The Loom," by Herbert Sargent and Con West, which is to be produced on the 29th inst. The cast includes Arthur White, Daisy Bindley and Roy Cowl.

Lily Lena.

On Friday Lily Lena sails by the "Kildonan Castle" for South Africa, and after a season there proceeds to Australia. Before returning here she may visit America, for which offers have been made for her return.

Joe Hayman.

We hear that Joe Hayman has been over in Paris with Tom Arnold to have a look at one or two productions. In the New Year we are likely to see one of these shows presented by the latter.

Zelda and Freda Jensen.

At the Opera House, Manchester, this season, that delightful pair of Continental dancers, Zelda and Freda Jensen, will provide the dancing specialities in "The King of the Golden Mountains." Last year they appeared under the same management at the Princes Theatre, Bristol.

The Regent, Leicester.

Intending visitors to the Regent Hotel, Leicester, during the coming week will be sure of a happy time, as we hear that the resident proprietor, Freddie Hanson, is arranging special Xmas fare, with the usual festivities, for his guests. This week he tells us that he has a "full house," which includes members of the company from the Opera House.

Adrienne Peel, A.R.C.M.

A newcomer to the Holborn Empire this week is that delightful pianiste and monologue artist Adrienne Peel, the talented daughter of Maggie Carr. Early in the New Year Miss Peel will be seen at the Victoria Palace.

The Seamen's Hospital.

The 34th annual "benefit" in aid of the Albert Dock branch of the Seamen's Hospital will be held at the East Ham Palace on Thursday and Friday. Last year a sum of £533 was raised by the benefit, and since 1891 nearly £10,000 have been handed over by the Entertainments Committee to the hospital, in which over 300 men of the Mercantile Service are continually under treatment.

Tommy Mostol.

At the Hippodrome, Norwich, last week, Tommy Mostol launched his new production, "The Golden West," which had a splendid send-off. Tommy wishes to thank all friends for wires and good wishes, which were too numerous to answer personally.

Mr. Harry Barratt.

Mr. Harry Barratt has been engaged by Mr. De Courville to play principal comedian in the revue, "The Whirlwind," which starts a new tour in the immediate future.

Death of Harry Pastor.

We regret to learn that Harry Pastor, brother of Charles Pastor, known as the laughing comedian, died on Thursday last at the Charing Cross Hospital as the result of a severe attack of bronchitis. The deceased artist at one time played in sketches at music halls; he had been on the halls for many years.

Ristori and Partner.

Ristori and Partner have made an enormous hit at the Scala Theatre, Berlin, and as a result they are likely to be engaged in Germany for some months to come.

During his brief visit to town last week Harry became engaged to Marjorie Fitzallen, the only daughter of Mr. and Mrs. Harry Gunn. Congratulations.

Willie Rolls' Sudden Death.

A report in yesterday's "Daily Express" states that Willie Rolls, the famous roller-skating performer, met with a tragically sudden end in Detroit on Sunday evening. He was about to give a fourth encore of his performance, when he fell back in his wife's arms and died from heart failure. It was only a few weeks ago that Willie was appearing on this side, and he had recently started another long tour in the States.

Boxing for Charity.

To help the funds of the Stratford Friends' Aid Society, which assists the hospitals, a boxing tournament will be held at the National Sporting Club on Tuesday, January 6. As the promoter is a great friend to the profession it is hoped that those who can will support the event.

S. Georges.

Of his many trips to the Continent S. Georges will have cause to remember his last to Berlin. Whilst sleeping in the train he was relieved of his money, and, more important still, his passport. After some difficulty he managed to reach Berlin, and was fortunate in meeting an old friend, Edward Bamberg, the Amsterdam agent. The former tells us that he is endeavouring to obtain a temporary passport, without which he cannot return to London.

Lily Long.

Concluding her engagement in the West End recently, Lily Long resumed her single act at the Pavilion, Glasgow, a couple of weeks ago, and last week was at the Bedford Palace. She is this week playing at the Grand, Birmingham, and next week goes to the Palace, Blackpool.

Vi. Norton.

Being unable to entertain offers for pantomime this season, owing to her present engagement in "The Globe Trot," Vi. Norton has been entrusted with the part of singing lead during the absence of Marie Brayman in pantomime.

Eric Le Fre.

Next week, at the Palace, Grimsby, Eric Le Fre concludes his engagement with "Cabaret Nights" after a long season, and in which show he was responsible for the dances and ensembles. Eric has had much experience in revue, and no doubt will be seen shortly in another show.

George Doonan.

At the Holborn last week George Doonan—released a short time ago from revue—produced a single act which made an excellent impression. George is now rehearsing for a pantomime season in Newcastle, and later will be seen in another show under the direction of Tom Arnold.

Clifford Barclay.

Clifford Barclay concludes a long season with "Irene" last week. Prior to this engagement he was associated with Harry Day for 14 months in "Spangles."

Fred Duprez in Town.

At the Kilburn Empire this week Fred Duprez and his company with "Mr. Manhattan" commence a six-week season in town. Next week the show plays Hammersmith, and early in the New Year opens on the Moss tour at Finsbury Park.

Daisy Bindley.

Associated with Lew Lake productions for some time past, we hear that Daisy Bindley is now rehearsing for one of the principal parts in "The Loom," to be produced by Ernie Lotinga on the 29th inst.

Alec Regan.

A few days ago we received a cheery letter from Alec Regan, who is at present in New Zealand. After a most successful season with "Battling Butler," Alec is now back in vaudeville with his associate, Ronald Stafford, at the piano, opening on the Fuller Circuit at Sydney, where they stayed for five weeks. When they return to Australia Alec is due to appear in another show.

The Fred Percy Testimonial Fund.

The concert organised by Mr. Charles Coborn on behalf of the veteran nigger performer, Fred Percy, took place on Wednesday evening at Prince's Hall, Kennington Baths. The fog affected the attendance, but a capital entertainment was given under the direction of the stage manager, Mr. Ewart Wheeler. The turns included Chas. Coborn, Tom Costello, Chas. Bignell, Ernest Ball, Chas. Chard, Annie Casey, Jim Johnson, Eddie Read, Miss Earl, Professor Earl, the Sisters Allen (Cissie and Goodie, two clever juveniles, who were very successful in their song scena, "Our House Will Be All Right—When?" and a song entitled "Have You Seen My Felix?"), the Two Astors, George Zennetta, Allsopp and Beckwith, and Cecil H. Johnson. Ted Hanley was the only member of the committee present. A pathetic touch was given to the finale of the entertainment by Tom Costello, who, as he was singing the last chorus of "Comrades," was joined by Chas. Coborn and Fred Percy, and who described himself and his two companions as the three survivors of three types of art now almost extinct in the business.

"Attaboy."

Mr. Edward G. Pelton, who is responsible for the new production "Attaboy," the cast of which includes Wilkie Bard, informs us that he has released Mr. Bard to allow him to play Idle Jack in "Dick Whittington at the New Oxford, and will produce at Boscombe on March 2 next. The production is already booked practically solid for 1925, and is fast booking into 1926. Mr. Pelton is now conducting operations from 26, Charing Cross-road (Suite 52 C & D) and would be pleased to hear from first-rate performers, as he is about to commence work upon a second production on the same abitious scale as "Attaboy."

Neil McKay in Canada.

Writing from Toronto, Neil McKay tells us that his act is proving most popular, and during his engagement in that city he was obliged to make a speech of thanks nightly. Next week Neil goes to Montreal.

"Zip" Holiday-making.

Harry Slingsby's consistent success, "Zip," which has been running for the past two years, is off the road for this and next week to give the company a well-earned rest. Billy Caryll and Hilda Mundy are holiday-making in town.

Ernie Roma.

Ernie Roma was in tip-top form last week at the Holborn Empire. He remains in town until next March, and is at present considering offers made for production.

Harry Liston.

Harry Liston, of "Merry Moments" fame, who has been entertaining at numerous concerts, cinemas, and "At Homes" in the North, has decided to make a farewell tour of the halls, &c., in excerpts from his repertoire.

Children's Treat.

At the Penge Empire on Monday Mr. Eric G. Merrie, the popular manager, made an eloquent appeal during the interval on behalf of the children's New Year treat. Last year 1,500 youngsters were entertained, and this year it is hoped to increase the number to 2,000.

Stanley Lupino.

Stanley Lupino had a very hearty reception last week from patrons of the Derby Hippodrome. He was appearing in the Wylie-Tate show, "Who's My Father?" a delightful musical farce, the cast of which includes Connie Emerald, Mollie Logan, and others. The chorus is excellent, being quite up to West End standard.

Denis O'Neil.

After a week's absence from the West End, Denis O'Neil, in new Irishisms, is appearing this week at the London Coliseum, following most successful weeks at the Palace, Leicester, and the Alhambra.

Cora Coffin.

Concluding a long season in production a week or two ago, Cora Goffin is now rehearsing for pantomime at the Grand Theatre, Leeds, where she plays the principal boy in "Jack and Jill."

Miss Marjorie Sutherland.

Miss Marjorie Sutherland, associated for many years with Bert Lloyd's playlets, "What a Pal," "The Get-Away," etc., will this Xmas appear as one of the Ugly Sisters at the King's Theatre, Edinburgh. This will be her third pantomime engagement at this theatre.

Bray and McSweeney.

At the Mile End Empire last week Sydney Bray and Peter McSweeney had a most successful time. Both are now rehearsing for principal parts in the pantomime at the Borough Theatre, Stratford. After panto. they return to production.

Darroll Richards.

Joining the cast of "The Merry Widow" at the Lyceum—playing Jolidon—Darroll Richards will play this part on tour, which opens at the New Theatre, Cardiff, on Monday, for one month. Later on the show returns to town for another season.

Archie Glen.

When appearing at Kilburn recently in "Whispers," the principal comedian, Archie Glen, was working under great difficulty with a bad throat. His understudy, Joe Lyons, took his place in a few scenes, but Archie managed to play two of the most important scenes.

Jack Clifford.

It is just twelve months since Jack Clifford opened with Harry Day's production, "Ideas," in which he plays the chief comedy rôle and is responsible for many big laughs, especially in "All Lies" and the "Limelight Man." After playing Chatham next week the show returns to town on the L.T.V.

M.H.A.R.A.

The 85th meeting of the Management Committee of the Music Hall Artists' Railway Association was held on Wednesday, when the following members were present:—Messrs. Michael Canning (vice-chairman of the committee), who presided; Cecil Morley, Alf. Herald, Monte Bayly (hon. treasurer), Bruce Green (hon. trustee), and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. Mr. McCarthy submitted the weekly financial statement, which was passed as read. Two cheques were ordered to be drawn, and the meeting terminated.

VAUDEVILLE GOLFERS' ANNUAL DINNER

A Jolly Gathering.

The third annual dinner of the Vaudeville Golfing Society was held at the Hotel Cecil on Sunday, with Billy Merson presiding. It was a most successful, not to say brilliant function, attended by a representative gathering which included Mr. Thomas Scanlan, the new magistrate, Mr. Barrington Matthews, Mr. R. H. Gillespie, Mr. Sam Livesey, Mr. J. W. Rickaby, Mr. Charles Austin, Mr. Dave Carter, Mr. Walter Williams, Mr. George Barclay, Mr. Jimmy Nervo, Mr. Teddy Knox, Mr. Tommy Handley, Mr. Harry Thurston, Mr. Harry Barratt, Mr. Billy Bleach, Mr. Beri Weston, Mr. James Foreman, Mr. Will Bankier, Mr. Joe O'Gorman, junr., Mr. Harry Gunn, Mr. Paul Trent, Mr. Lew Stephen, Mr. Dick Dunn, Mr. J. Leslie Elliott, Capt. Holloway, Mr. Horace Sheldon and Mr. Alf Hayward.

Several secretaries of the affiliated golf clubs were also present, notably Mr. Peter Wood (Coombe Hill G.C.), Mr. Billy Prior (Harrow G.C.), and Major Mullings (Sudbury G.C.), whilst famous golfing professionals present included Sandy Herd, A. Havers, George Gadd, A. Drake and Rowland Jones. A telegram was received from Mr. Jesse Jacobson, who was prevented at the last moment from being present.

The after-dinner speeches were numerous, although the programme (embellished by an excellent and amusing frontispiece from the pen of Tom Webster) had only threatened four. Happily they were, without exception, brief and to the point.

Mr. Charles Austin started the ball rolling by toasting the Society, which he described as a very flourishing "three-year-old baby." He also paid a well-deserved tribute to the honorary officers, to whose keen interest he ascribed the Society's success. "Captain" Dave Carter, in replying humorously, remarked that he was pleased to see that the baby had grown into a healthy child, and hoped that it would carry on until it got whiskers, and Mr. Billy Merson gave a toast which embraced the guests, the Press, the professional golfers and the visiting secretaries.

Mr. Scanlan's Tribute.

Mr. Scanlan made an excellent speech in reply. In all his experience of friendship, he said, he had never met a man who excelled in the intensity of friendship as Mr. Merson did. Billy had this quality about him, the quality of directness; he aimed and played straight ahead. Mr. Scanlan concluded with a tribute to the profession, wisely remarking that of the people who saw the artists, how few realised the arduous nature of their work! As a humble member of the public, he paid a tribute of respect to them and hoped that the society would attract more and more members of their great profession. Others who spoke included Mr. Sandy Herd, Mr. Peter Wood, Mr. Robert Berry, Mr. Horace Sheldon, Mr. Alf. Hayward, Major Mullings, Mr. Billy Prior, and Mr. V. P. Johnstone (secretary of Wimbledon Park G.C.).

Mr. Merson stated that he was firmly convinced that the Vaudeville Golfing Society made a difference to the music halls, and Mr. R. H. Gillespie (who came along from the Gallery First Nighters' Debate on the Entertainment Tax) clearly endorsed this view. He was so convinced, said Mr. Gillespie, that golf was such a good thing, that he had been only too glad to accept the presidency of the society. Anything that the managers could do to improve conditions was worth doing. It was the least the managers could do and he was therefore proud to be a president of the society.

A Novel Show.

The after-dinner entertainment was a capital impromptu affair. Several of the well-known "stars" came out in new guises. Mr. Billy Merson was referee to Nervo and Knox's slow-motion wrestling exhibition; Mr. J. W. Rickaby and Mr. Bert Weston told some excellent stories; Mr. Charles Austin revealed a positive genius for "imitations"; and Mr. Dave Carter had to sing two songs with his beautiful tenor voice.

The "bonne bouche" of the evening was, however, the concluding Mock Trial. Therein we saw Horace Sheldon arraigned in the Low Court before Chief Justice William Merson on the grave indictment of damaging the turf of the Sunripe Golf Course. It was all delightful fooling. The jury, through their foreman, Mr. Gillespie, clamoured for their fees, the counsel for the prosecution (splendidly and realistically enacted by Harry Thurston) found his witnesses (particularly Charlie Austin) very difficult, and the American expert (plus 11) as depicted by Harry Barratt was a scream. Above it all could be heard the voice of Dave Carter as a bibulous-looking policeman vainly shouting "Silence in Court." What the jury's verdict would have been will never be known. The expert exposition of the pro. golfers as to how a niblick should be played was too tempting for the judge (an innocent fellow who had never heard of the Palladium). Adroitly jumping from his seat on high, he started to practise the shot himself, and the Court was summarily closed.

It should be added that during the evening plenty of sweet music was discoursed by Mr. Horace Sheldon's Quartette.

GEORGE ROBEY AS CLOWN.

In preparation for the departure of "Leap Year" to Manchester, a harlequinade has been added by Mr. Julian Wylie to the revue at the London Hippodrome.

Christmas audiences will be eager to see George Robey as clown. To play this part—as he explained in "The Era" a year ago—has long been his ambition. Consequently, when he lays hands on such famous pieces of clown's regalia as the red-hot poker, his delight brims over. Nevertheless, it is fairly obvious that under the white make-up George Robey—for once—is a trifle shy. This will wear off, no doubt, as quickly as the bashfulness of the old-fashioned flapper on the day she put her hair up.

There are three scenes. The first is "Round the Christmas Tree," with grandfather sighing for the pantomimes of his childhood. From behind the fir spring Columbine (Evie Lynn), Harlequin (George Craig), Clown and Pantaloon (Larry O'Brien). The scene changes to "A Street in Pantoland," where sausages are stolen, people smothered in whitewash, tradespeople arrested for offences committed by the motley pair, and the singer of "Every Night At Half-past Eight" driven through the stage. The shops disappear, Harlequin and Columbine dance, and then the interior of a lodging house discloses how Clown's way of slamming doors drives the occupants of five other rooms to commit suicide; on hearing the shots, he exclaims, "Now, who is it that keeps on slamming that door?"

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THE ALHAMBRA.

Not only for her own sake is Yvonne George welcome. So few singers are equal to the difficult task of dramatising a ballad that without her we are likely to forget there is such an art. To liken her to Yvette Guilbert is, of course, one of those short cuts to description that are dangerous. Like the famous chansonneuse, she has the power of making us visualise the subject of the verses she utters. Otherwise, however, there is no resemblance. Whereas Yvette Guilbert set forth dainty, decorative tales, Yvonne George relentlessly depicts realism. She enters into the soul of a broken-hearted woman, for instance, and makes you see the poor creature not as the heroine of a story but as the victim of some pitiful episode that might have an "echo," as the newspapers say, in the police courts.

There are several other people at the Alhambra this week whose popularity has been well established. They include Jack Hylton and his bandsmen, who are now, in the third month of their stay, talking of engagements elsewhere, much to the regret of the audiences, who applaud more heartily every week. William Burr and Daphne Hope arouse the affection of old friends in many breasts. They keep up a running fire of topical wit on all the leading events of the day, and supply us with catch-phrases such as the "wooden shoe girl"—a term to apply to the type of woman who says "Wouldn't you buy me," etc. Two new songs are introduced into their act this week. One, a comparison of life in Egypt and in England, is full of humour, and the other, "Honeysuckle-time in Yokohama," suits their purposes admirably.

Home-sickness for Kentucky and Southland is never so wistful as when sung by Layton and Johnstone, for they have the negro's sincerity in their praise for the land where the grass is blue. Likewise they give added humour to "It Ain't Gonna Rain No Mo'." Ernest Hastings gives us a mixture of his past and present successes, including his happy burlesque of an eighteenth-century love-song, and Tom Barrasford expresses a genial soul in his comedy character studies.

As for novelties, the cycling act of Harvard, Holt and Kendrick supplies all the excitement of a football match and a gymnastic display in one. "The Big Game," it is called. Two cyclists, each representing a side, tackle a large ball with short sticks. Each endeavours to hoist or strike it into the other's goal, a box of netting some eight or ten feet above the stage. They are expert players, and show a great deal of dexterity in their balancing feats. Then there is a new type of entertainment called "Musical Revels," a pleasing programme which brings back Hope Charteris, whose career some of us have watched ever since she made her London début as a young soprano from Australia. Her companions now are Eve Dickson, Charles Windsor and Fred Edgar, as the principals. Ryan and Burke's comedy aerial gymnasts are another feature of special merit.

THE COLISEUM.

Christmas is having an invigorating effect on the Russian Ballet. What with "Children's Tales" and to-morrow's revival of "La Boutique Fantasque," the Coliseum programmes are as lively as the pantomime. In addition, the new ballet, "Aurora's Wedding," is a delightful episode from a fairy tale; nothing less, in fact, than the culminating rejoicings. To Tchaikovsky's music and in Bakst's setting, the Princess Aurora, just released from enchantment, is married to Prince Charming. To celebrate this auspicious event, maids of honour dance with cavaliers; duchesses and marquesses perform a lively measure; everybody joins in a farandole; Little Red Riding Hood, the Blue Bird, the Porcelain Princess, and other fairy personages appear; and, finally, after the prince and princess have shown what they can do, there is a mazurka. Even this brilliant union of music, spectacle and dance does not overwhelm the rest of the programme. There are many good things to be enjoyed. In "Busting Up Prohibition" Charles Penrose and his partner sing and joke with boisterous good humour. All their songs—"To-night's the Night," "Murphy, M'Cartie, M'Ginty and M'Gee," and "Jolly Old Days Gone By"—are inspired by the same reckless hilarity, which spreads among the audience like a welcome epidemic. Rene Riano makes a speedy return to the bill and proves that there are many subtleties in her performance which cannot be discerned when one is delighting in her quaint drolleries for the first time. On such songs as "Bluebeard's Eighth Wife" and "Why Worry" she lavishes a wealth of detail.

Cornalla and Eddie have been all too long away, but they are all the more welcome now they bring back their merry knockabout act. Auntie, "who would a-wheeling go," is another expert in humour, while Milton Hayes excels in verbal fun. The humour of Denis O'Neil has a gentle quality to make it conform to his character of a wistfully sentimental Irish peasant—a type he portrays in a manner of his own. The dancing novelty of Herbert La Martine and Teddie Sherry is seen to advantage at the Coliseum. Lastly, but not least by a long way, Yvonne Arnaud continues to charm us in "You Can't Beat Them."

VICTORIA PALACE.

Miss Ella Shields had a great ovation here on Monday night. She was as sparkling as ever and contributed half-a-dozen songs in capital style. This artist always so unmistakably conveys the impression that she loves her work—and the public love her for it. "She Likes Me," "Why Did You Kiss That Girl?" and "I'm Not Supposed to be All There," were the items that suited her particularly, and before the tabs she was obliged to express her thanks for the reception accorded her.

"Jerry," introduced by Coram in a ventriloquial scena, is always a prime favourite; and Coram almost manages to suggest to us that "Jerry" is in truth the very fellow he is supposed to be. Originality in a vent. act cannot be the simplest thing in the world to maintain, but Coram achieves it. His patter is a model.

W. H. Squire ('cellist), Lily Fairney (vocalist) and Auriol Jones (pianist) make as harmonious an ensemble as we have heard for some time. Miss Fairney's song, "What a Wonderful World It Would Be," is a hauntingly tuneful number, and Mr. Squire's own compositions were no less acceptable.

The act of the Topsy-Turvy Five caught the fancy of the house. Their dancing up and down "the golden staircase" and their other evolutions with a revolving pedestal for ballroom were neatly and cleverly done. Incidentally, the black and white colour scheme of this act was a happy inspiration.

A genial welcome awaited Scot Gibson, the kilted comic, and he responded with sufficient warmth to make us regret to let him go. In "A Sailor's Farewell to His Lass" he has a gem of a number, just suited to his methods.

Mabel Adeane deservedly won the hearty applause she received for "Your Eyes Are Such Wonderful Eyes" and "Ain't Love Nice?" An individuality of style and a lively sense of artistry are two things in this act which we must always associate with it.

The Four Ylleroms, gyrations on rolling balls, was an entertaining novelty, almost sensational in its cleverness. Our Palace Girls—we should certainly miss them now—continue to fascinate in new dances and dresses.

WOOD GREEN EMPIRE.

"Katinka," the musical play, presented here this week by Macdonald and Young, has Dorothy Dane in the title-rôle. Possessed of a strong soprano voice, Miss Dane is able to give free tone to the vigorous music. A. E. Johnson as Boris Strogoff, Russian Ambassador, husband of Katinka, sings well. He has several attractive songs. The audience roar with laughter at the comedy of Mr. W. S. Percy, a wealthy American named Thaddeus T. Hopper, who, having been to Russia and brought Katina "out East," is in dread of her husband, and his own wife, who is at the hotel to which he brings the Russian beauty. Complications ensue to the intense amusement of everyone except the American and his "real wife." However, they delight the audience with some bright dancing; and before the return of "hubby." Vera Barker, who plays Mrs. Hopper, sings a capital song, with chorus, "You'd Better Hurry Home."

The cast also includes Walter C. Baxter, J. R. Endacott, Manuel Jones, Tom Barriscale, Jack Conway, Arthur Wykes, Irene Lister, and Stella Gastelle. The chorus and orchestra are under the direction of Mr. William Robins.

"TONICS."
At Penge.

"Tonics," with its capital comedy and delightful music and dance, proved very popular here on Monday. Much of the success of the show is due to the fact that that excellent comedian Jack Warman plays the principal comedy rôle. All the time he occupies the stage he has his audience in merry mood. His work in "All Mixed Up," "The Fire Station," "Better Than Work," and "The Customs" is greatly enjoyed, and his confidences with his audience are gems of humour. Miss Dorothea Pinhoe sings well "In Old Toledo," composed by Mr. Leon Jesse, musical director, "Soothing," and "Bird of Love Divine," and scores also in several duets with Mr. Harry Fox, "Sweethearts" and "In an Old-fashioned Garden" among them. Mr. Fox sings excellently throughout. Mr. Dick Courtney is a capital light comedian, who not only looks the part but sings in good style "Annabelle." Mr. Bert Arnold is of great assistance in most of the comedy scenes, and his dance with Mr. Warman in Dose 2 is well received. Miss Brownie Burr, a pretty comedienne, sings and dances delightfully "More," "Sleeping," "Tennessee," "The Fireman's Rag," and "The Girls are Fond of a Sailor." Mr. Frank Lawson and Miss Beryl Locke's characterisation in several parts is excellent. Praise must also be accorded Leon and Alys for their clever dancing in various scenes, and also to the "Tonic" Girls, who are well to the fore throughout. Mr. H. J. McCarthy is Mr. E. G. Merrie's assistant manager here.

"MR. MANHATTAN."
At Kilburn.

This week's attraction at the Kilburn Empire is that merry and bright musical play, "Mr. Manhattan." Without being in any sense highbrow, this show is distinctly above the average production on tour. There is a coherent plot, the lyrics (by Messrs. Fred Thompson, C. H. Bovill, and George Grossmith) are neatly written, and the music (by Messrs. Howard Talbot, Frank Tours, and Phillip Braham) ripples its mellifluous way all through.

Above all there is an abundance of humour, not only of the verbal variety but also arising from the situations, which rapidly change from beginning to end. This keeps the audience on the tip-toe of excitement all the time, and laughter is continuous. The presence in the cast of Mr. Fred Duprez is another big factor in the evening's merriment. He has the right dry intimate humour as the young American who finds himself dragged into all sorts of amorous escapades, and all his quaint asides found a ready response from the Kilburn patrons. Two other specially good male artists are Mr. Billy Moran, who plays the scheming valet with unflagging energy and the appropriately impudent assurance, and Mr. Kenneth Maclaine, who sings and dances brightly as Bobby. His number, "Billy," was very well received. Mr. George Elliston puts in a capital comedy study as Pinker, the detective, and other male parts are successfully sustained by Messrs. Harry Frankiss, Herbert Franklyn, Fred W. Ring and Tom Redmond. Miss Prue Temple is a talented and vivacious singer and actress. Miss Dorethea Arva makes an attractive little sweetheart for Mr. Manhattan, and also sings and dances daintily; Miss Berenice Melford is a cheeky French lady's-maid; Miss Dolly Dubois is a capital Hope Darling, and Miss Florence Matthews makes several effective appearances as the hotel manageress. There is a good-looking chorus and a troupe of nimble dancers, and, to sum up, Mr. Manhattan made himself very popular.

"ALL IN FAVOUR."
At the Empire, Stratford.

"All in Favour" made a welcome return visit here on Monday, and as chief fun-maker Mr. Frederic Bentley was in great form and had a hearty greeting. His topical sallies were keenly appreciated, and as a bachelor artist who acts as knight-errant on the eve of his wedding, as a plumber, and in other parts, he is always most diverting, whilst he is just as competent to give a song or a dance. Miss Mabel Lambert appears with him in the episode entitled "Stung," and shows decided acting ability. As one of the schoolgirls she is charming, and in a domestic tragedy with Mr. Stephen Adeson does excellently. Others in the cast, apart from the splendid Tiller Girls, are Mr. Richard Nellar, who sings excellently; Miss Lily Lapidus, a distinct success, not only in a golfing episode, but in a honeymoon scene; and Clarice Clare. The Mostyn Quartette are a fine combination.

"FOLLOW THE MONEY."
At Eastbourne.

"Follow the Money," a new revue, was presented by P. M. Turner at the Royal Hippodrome, Eastbourne, on Monday. In the ten "Attempts" in which it is staged there is much tuneful music, many pretty girls and dresses, and some real sterling comedy work by the principals. Mr. Gilbert Payne is chief laughter-maker, and he scored a triumph, being equally effective when supported by the company or when, as the man fra' Yorkshire, he "spoke a few words," to the delight of the audience. Miss Gladys Horridge had a hearty reception, and had many opportunities of showing her versatile talent. She sang "Wild, Weak and Willing" in fine style, but perhaps her most effective number was "From One Till Two," which secured an ovation. Her tuneful comedy duet with Gilbert Payne, the Lancashire song, "Eh, But They Do," was also good work, and was rapturously received. Miss Edie Watson, in a musical speciality, not only sang in a pleasing manner, but showed that she is an accomplished pianist and has a real sense of comedy. Her song, "The Mule," with the Elite Sextette, went with a swing. We have never heard the popular "California" given in better style than it was rendered by Jack Burke and Ernest Shannon. Jack Burke, in a variety of rôles, was effective in each, and is a capital light comedian. Ernest Shannon, as the crook, put in much good work, and his song, "Hot Lips," was a feature of the evening. Miss Margaret Butterworth sang charmingly, and, as the lady crook, looked as alluring as a vamp should. The dancing of Jessie Fredricksen formed a charming interlude. She is the personification of lightness and grace, and the audience would have liked more of her fascinating art. Others who did good and effective work in support were Gladys Godfrey, Vic Eynsford, and Dennis Casey. An exceptionally strong chorus contributed largely to the success of the revue by their effective dancing and singing. A word of praise must be given to the production, which was extremely well done. A crowded house gave "Follow the Money" a hearty send-off.

Writing from Madeira en route to Africa, Scott Sanders tells us that he and his wife, together with Mr. and Mrs. Frank Fay, are having a very enjoyable time.

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6.30 HOLBORN EMP. 9.0
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ERNIE MAYNE, and Full Company.

6.40 SHOREDITCH OLY. 9.0
THE LONDON BAND. FRED BARNES. O'GORMAN BROS. FRED. RUSSELL. ERNIE ROMA. HAL WRIGHT. SHIRLEY WHYTE. NEWHOUSE & MERRILL.

6.30 CROYDON EMPIRE 8.45
"LOVE AND KISSES."
An Albert de Courville Revue.

6.40 ISLINGTON EMPIRE 9.0
Lew Lake & Co.
In
"KU-KLUX-KLAN."
A Super Comedy Burlesque.

6.40 POPLAR HIPPO. 9.0
"THE DANCING BARBER"
The Musical Comedy Revue.

6.40 WILLESDEN HIP. 9.0
TWO RASCALS. TUCKER. MOODY'S BAND. RUSSELL CARR. THE IMPERIAL TRIO. GEO. LEE. TEDDY WEBB. BERT LEE. ETC.

6.40 ROTHERHITHE HIPPO. 9.0
The East London Players
(Direction, Miss Dorothy Mullord)
Present
"THE KINGDOM OF LOVE."

6.40 COLLINS'S. 9.0
The North London Players
(Direction, Miss Dorothy Mullord)
Present
"SECRETS OF THE HAREM."

NEXT WEEK'S CALLS.

MONDAY, DECEMBER 22, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JANUARY 12 NOW DUE.

ALBANY WARD THEATRES.

(Note.—Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.)

JERSEY ALHAMBRA.—The Warrens.

JERSEY OPERA HOUSE.—W. Ellis Black presents "Mother Goose," Dec. 26 and 27.

SALISBURY PALACE.—Harold Reading presents "Little Jack Horner," Dec. 26 and 27.

WEYMOUTH JUBILEE HALL. — "Pops."

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—The Bromios.

HAMILTON HIPPODROME (rehearsal, 1).—N.C.U. Productions present "Oor Ain Folks."

IPSWICH HIPPODROME (rehearsal, 11.30).—Dick Ray presents "Happy."

IPSWICH LYCEUM THEATRE.—"Madam Pompadour."

NORWICH HIPPODROME (rehearsal, 2).—S. Lawrence presents "Pins and Needles."

NORWICH THEATRE ROYAL. — "Bringing Up Father."

PAISLEY RINK PALACE (rehearsal, 12).—Jack Hayworth, Johnnie Beveridge, Allan and Gordon.

PAISLEY THEATRE (rehearsal, 12).—Joe O'Gorman presents "Irish and Proud of It."

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—William De Lacy presents "Humpty Dumpty" Pantomime.

ASHTON-UNDER-LYNE PAVILION THEATRE. — Jimmy Law and his Six Supremes, Pictures, and company as booked.

BURY HIPPODROME REPERTORY THEATRE.—The Broadhead Players present "Sorrows of Satan."

ECCLES CROWN REPERTORY THEATRE.—The Broadhead Players present "When the Heart is Young."

LIVERPOOL PAVILION THEATRE.—Jazon and Montgomery present "Beauty and the Beast" Pantomime.

MANCHESTER EMPRESS THEATRE. —Picture Entertainment.

MANCHESTER HULME HIPPODROME.—Dolly Ross presents "Robinson Crusoe" Pantomime.

MANCHESTER JUNCTION THEATRE. —The Two Cures, Pictures, and company as booked.

MANCHESTER KING'S THEATRE.—Jazon and Montgomery present "Bluebeard" Pantomime.

MANCHESTER METROPOLE THEATRE.—Annie Rooney presents "Goody Two Shoes" Pantomime.

MANCHESTER OSBORNE REPERTORY THEATRE. — The Broadhead Players present "Tom, Dick and Harry."

MANCHESTER QUEEN'S PARK HIPPODROME. — J. E. Bleriot presents "Dame Trot" Pantomime.

MORECAMBE WINTER GARDENS.—Picture Entertainment.

PRESTON PALACE THEATRE.—Picture Entertainment.

PRESTON ROYAL HIPPODROME.—Walter Bishop presents "Dick Whittington" Pantomime.

SALFORD ROYAL HIPPODROME.—Victoria Monks, Three Athos, J. Adkin and Co., W. H. Brand, Eric Randolph, Wallace Selkirk's "Clans of Scotland," Scotch Kelly, Clown Barker.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 2).—Mrs. Kimberley's panto., "Robinson Crusoe."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Chas. Linton presents "Sinbad the Sailor."

WEST BROMWICH THEATRE ROYAL.—Rex Brook's revue, "Extra Special."

LONDON SYNDICATE HALLS.

(See page 17.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 13.)

MACNAGHTEN CIRCUIT.

(Rehearsal at all halls at 12 o'clock.)

BLACKBURN.—Three Laurels, Harry Leybourne, Miller and Phlora, Hart and O'Brian, Revene and Norval, Ten Loonies, Upstone and Aspden.

BRADFORD.—Joe O'Gorman's "Round the Town."

BURNLEY. — Harry Newbold's "Wet and Dry."

CARLISLE.—Gar Kiddies' "Little Bo-Peep."

HALIFAX.—Ray Bros.' Productions, "The Side Show."

HUDDERSFIELD.—Imperial Productions' "Parish Relief."

LEICESTER.—Company as booked.

SOUTHAMPTON.—Cyril Bayliss Productions, "Served Hot."

WARRINGTON.—Gordon Productions, "Hello! Wembley."

NORTHERN THEATRES COMPANY.

BLACKBURN THEATRE ROYAL. — Dec. 24, R. Courtneidge's "The Last Waltz."

BURY THEATRE ROYAL.—Dec. 24, Bros. Hanaway's "Dick Whittington."

DEWSBURY THEATRE ROYAL.—Dec. 24, Teddy Worth's "Aladdin."

HALIFAX GRAND THEATRE.—Dec. 20, Harry Firth's "Jack and Jill."

HALIFAX THEATRE ROYAL.—"Cinderella."

HUDDERSFIELD HIPPODROME.—Dec. 20, Jack Brennan's "Babes in the Wood."

HUDDERSFIELD PICTURE HOUSE. —Pictures.

ROCHDALE THEATRE ROYAL.—Dec. 24, George Williams' "Red Riding Hood."

ROCHDALE PALACE THEATRE.—Pictures.

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Elkins, Fay and Elkins, Val Fenton, The Adams Duo, Carr Lyn, The Two Bobs, The Eight Empire Girls and Bert Neilson, Gautier's Animated Toyshop.

BIRMINGHAM GRAND (rehearsal, 1).—Lena Brown, Zetta Mor, Three Karreys, De Biere, Joe Jackson, The Eight Moss Girls, Bert Neilson, and J. P. Ling.

BIRMINGHAM SUMMERHILL PALACE.—Picture entertainments.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Jack Joyce's Circus.

CARDIFF EMPIRE (rehearsal, 1).—Herbert Clayton and Jack Waller presents "Tilly." Cast includes Maudie Dunham and Arnold Richardson.

EDINBURGH EMPIRE (rehearsal, 12). —Tom Arnold presents "The Melody Box." Cast includes Elsie Bower and Freddie Forbes.

FINSBURY PARK EMPIRE (rehearsal, 1).—Harry Day presents "Events." Cast includes Kitty Colyer and Jimmie Leslie.

GATESHEAD EMPIRE (rehearsal, 1).—"Jack, the Giant Killer."

GLASGOW ALHAMBRA (rehearsal, 11). — Julian Wylie presents "Brighter London."

GLASGOW COLISEUM (rehearsal, 11).—Fred Collins presents Moss' Empires pantomime "The Forty Thieves." Cast includes G. H. Elliott, Kitty Evelyn, and McGregor and Hood.

GLASGOW EMPIRE (rehearsal, 11).—Florrie Forde's pantomime "Jack and Jill." Cast includes Florrie Forde, Stanford and Allen, and Reg. Bolton.

HANLEY GRAND THEATRE (rehearsal, 1.30).—George Sax presents "Going Some." Cast includes The Melody Mixers, Eddie Emerson.

HULL PALACE (rehearsal, 1).—Tommy Mostol presents "The Golden West." Cast includes Eddie Polo, Tommy Mostol, and Ray Zack.

LEEDS EMPIRE (rehearsal, 1).—Bruce Bairnsfather presents "Ullo." Cast includes Johnny Danvers and Louis Holt.

LIVERPOOL EMPIRE.—Theatre closed for rebuilding.

LIVERPOOL OLYMPIA (rehearsal, 1). —Julian Wylie presents "Puss in Boots." Cast includes G. S. Melvin, Mona Vivian, and Billy Merson.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's pantomime "Mother Goose."

MANCHESTER PALACE THEATRE (rehearsal, 11).—Julian Wylie presents "Leap Year." Cast includes George Robey.

NEWCASTLE EMPIRE (rehearsal, 1). —Harry Norris presents "Ring In." Cast includes Rebla, Osborne and Perryer, and Noni.

NEWCASTLE EMPIRE CINEMA.—Picture entertainments.

NEW CROSS EMPIRE (rehearsal, 1).—Ancaster, Wallie Pearce, Coram, Kirkby and Hudson, Fredy and his Doll, Doris Ashton, Fyne and Hurley.

NEWPORT EMPIRE (rehearsal, 1).—M. Klit-Gaarde presents "The Nine o'clock Revue." Cast includes Hugh Rene, Maria Minetti, and M. Klit-Gaarde.

NOTTINGHAM EMPIRE (rehearsal, 1). —John Lester presents "Hollywood Follies." Cast includes Harry and Burton Lester.

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—"Robin Hood." Cast includes Louie Backman, Frankland Gray, Gordon Rennie, Winifred O'Connor.

PRESTON EMPIRE (rehearsal, 11).—William J. Wilson presents "Going Up."

SALFORD PALACE THEATRE (rehearsal, 1).—"Crash."

SHEFFIELD EMPIRE (rehearsal, 1). —Fred Karno presents "The Love Match." Cast includes Billy Danvers and Jean Allistone.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Lew Lake presents "Whispers."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"On the Dole," including Albert Burdon.

STRATFORD EMPIRE (rehearsal, 1).—T. Elder Hearn presents "Rumours of 1924." Cast includes Gus Chevalier.

SUNDERLAND EMPIRE (rehearsal, 1).—"Mother Goose." Cast to include Vera Wootton, Bert Maddison, June Sisters, Dan Lawley, &c.

SWANSEA EMPIRE (rehearsal, 2).—"Ginger." Cast includes Hedges Bros. and Jacobson, Joe Young, Mona Magnet.

VICTORIA PALACE (rehearsal, 11.30).—Talbot O'Farrell, Layton and Johnstone, 'Our Palace Girls," Austin Rudd, Jim and Jack, Cycling Brunettes, Musical Revels.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Babes in the Wood."

STOLL TOUR.

(See page 17.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Flirts and Skirts."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—The Great Carmo.

BRIGHTON HIPPODROME (rehearsal, 12).—"Radios."

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Fall Out."

SOUTHEND HIPPODROME (rehearsal, 12).—"Cinderella."

LIVERPOOL HIPPODROME (rehearsal, 12).—"Little Nellie Kelly."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Company as booked.

LEEDS HIPPODROME (rehearsal, 12). —"Happy Hours."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Aladdin."

NEWCASTLE HIPPODROME (rehearsal, 12).—"Cinderella."

PARIS ALHAMBRA (period commencing Dec. 26, 1924).—Fred Cooper and Co., Leers Arvello Troupe, Fernand Dorys, Hanlon Bros., Alibert, Masa Takahashi, M. Knopsky, Marisa Antonetti, Rene Marchais, Hanvaar and Lee.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. George Mozart presents "The Dare-Devil."

ASTON HIPPODROME (rehearsal, 12). —Tom Edwards, Rex Davis in "The Borstal Boy," Chas. Stevens and Claire Foster.

AYR PAVILION THEATRE (rehearsal, 1).—"Rip Van Winkle."

BATH PALACE.—Madame Cooke, Haig and Escoe, Lily Moore and Percy Martin, Ruby Sisters, Stuart and Cameron, Jass and Jessie.

BELFAST EMPIRE (rehearsal, 12.30). —"Wangles of 1924."

BLOOMSBURY CINEMA.—Wyn Gladwyn.

COVENTRY HIPPODROME (rehearsal, 1).—"Don't Worry."

EDINBURGH THEATRE ROYAL (rehearsal, 12).—Fred Collins' "Dick Whittington" pantomime.

EDMONTON EMPIRE (rehearsal, 12).—Ella Shields, Mr. and Miss Tree, The Buckleys, Fox and Clarke, Sterndale, Charlier and Cuvelier, Daimler and Eadie.

EXETER HIPPODROME.—Bros. Walsh, Cara Magda, Jewel and Ring, John Pegg, Billy Franklyn and Partner, Three Monzos.

GLASGOW PAVILION. — Playgoers' Syndicate present "Tom, Tom, the Piper's Son."

GOLDERS GREEN HIPPODROME (rehearsal, 12).—Friday and Saturday, "By the Way."

GT. YARMOUTH HIPPODROME.—"Sinbad the Sailor" panto.

KEIGHLEY HIPPODROME. — Alf. Thomas, The Langleys, La Melba Four, Tarry and Yorke, Miller and Canning, Howe and Watt.

KINGSTON EMPIRE (rehearsal, 12.45). —Mr. Tom Arnold presents "All in Favour."

LONDON, SHOREDITCH. — Miss Victoria Carmen and Her Shadow, Tom Leamore, Miss Marie Lawton, Artemus and Co., Jack Clevoner, Nina and Nora, Will Twist, Jack and Emily, The Aldor Trio.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—"Jazzland."

PENGE EMPIRE (rehearsal, 12).—"Peeps."

POPLAR, QUEEN'S (rehearsal, 4). — Revue, "Nelly Dean," featuring Gertie Gitana.

READING PALACE THEATRE.—War-

(Continued at foot of col. 4.)

THE FIRST PANTOMIMES.

FLORRIE FORDE'S PANTOMIME IN BLACKPOOL.

"Jack and Jill" at the Palace of Varieties.

Florrie Forde's thirteenth annual pantomime, produced at the Blackpool Palace of Varieties, promises to be most successful, and it has been welcomed by large audiences, who have bestowed enthusiastic applause. It is entitled to rare approval, for it is not only splendidly fashioned, but it is staged with a taste that wins everybody's hearty appreciation. With new scenery, new costumes, new songs, and new business, it jumped into favour at once, and, after the pruning necessary following the first performance, the production settled down into a wonderful success. Miss Forde is in fine form. She plays the part of Peter Piper, the hero of the story. Her environment strikes the essential note of prettiness, and this glad and enlivening beauty continues right to the end. Miss Forde wears some fascinating costumes, and sings many new and interesting songs. One number that stands out as being unique in pantomime melodies is sung in the Valley of Jewels just before the interval, and the significant title, "Sahara, I Left My Heart With You," suits Miss Forde's voice and style admirably. Other songs are "Alabam," "Doughnuts With Jam in the Middle," with fine chorus possibilities; a comic ditty, "It Ain't Goin' to Rain No Mo'," and a moral philosophy song, "You'll Find Sunshine Shining For You." In the Palace of Gold scene Miss Forde wears a coruscating costume agleam with a million twinkling gems, and, generally speaking, the popular queen of chorus songs has surpassed herself in the sartorial embellishment of her commanding personality.

Miss Forde is well supported by a strong company, prominent among whom is Reg. Bolton, a comedian of splendid talent. Mr. Bolton not only takes a hand in all the diverting interludes with the other funny men, but engineers a big group of children, and his song "I Love Kids" and the appended chorus is one of the hits of the pantomime. The ensuing dialogue with the children sets the house in a roar, and the demonstration continues while they are on the stage. In the "Domestic Medicine" sketch Mr. Bolton is the chief patient, and well does he play his suffering part. The "Little Brown Hat," with its practical joke, sets everybody in good humour, and was highly enjoyed. Stanford and Allen were smart knockabouts and incorrigible mirthmakers, and they contributed many amusing moments; while George Collins as Dame Durden made the most of his opportunities. Aleta Turner, the prepossessing Sunshine (Peter Piper's sweetheart), was all that the world would want; and Beatrice Eveline, as the Fairy Crystal, was exquisitely graceful and melodious. The two precocious children, Jack and Jill, were represented by Babs McCulloch and Alice Ray. There were specialities by the Six Sunbeams and the Six Moonbeams, while the whole show was regarded as really excellent. A novel effect was made in the Shoeland scene, the artist having cleverly worked boots and shoes into the surrounding landscape.

"ROBINSON CRUSOE" AT DUNDEE.

The first pantomime to be seen in Dundee this season is "Robinson Crusoe," presented by Mr. Harry Lees at the King's Theatre, and it proved on Monday night an entertainment of all-round excellence. There are ten gorgeous scenes, the humour is original, the singing tuneful, and the dancing excellent. The principals are all first-class, and the whole show went with a rare swing. Mr. George West is the leading fun-provider, and simply revels in the part of Will Atkins. He is ably assisted in the fun-making by Messrs. Tweed Andrews and Jock Gibson (Captain Mainbrace and Boozey, the Mate). Miss Lillian Edwards makes a dashing figure as Robinson, and her spirited acting and tuneful singing of the latest popular hits earned her much applause. Miss Minnie Thomson, a dainty artist who sings prettily and dances gracefully, makes a delightful Polly Perkins. Miss Ellis Drake, as Mrs. Crusoe, infused a deal of humour into the show, and proved herself a mistress of comedy. The Sisters Arnold charmed with song and dance, and Miss Mazie Carlton made a dainty Fairy Silverspray. Mr. Bert Brayle (Neptune), Mr. Fred Ware (Man Friday), Mr. James Frame (Cannibal King), and Mr. Jack Fraser (Billy Crusoe) filled their rôles admirably. A pleasing feature of the pantomime is the speciality dancing by the Dessie Desmond Troupe of dancers.

Charming Gwladys Stanley is here seen rehearsing her Feldman number, "Say It With a Ukulele," for next week's big Francis Laidler pantomime at Leeds.

GRAND THEATRE, CROYDON.

The Carl Rosa Opera Company are paying their annual visit to Croydon this week, and were accorded an enthusiastic welcome on Monday evening when Puccini's "Madam Butterfly" was presented. The performance was in every way worthy of the traditions of the company, and the large audience assembled loudly testified their appreciation. The leading parts were finely sustained by Miss Winifred Brady as Butterfly and Mr. Hughes Macklin as Pinkerton.

Other operas to be performed during the week include "Il Trovatore," "The Daughter of the Regiment," "Tales of Hoffmann," "Maritana," "Cavalleria Rusticana," "Pagliacci," "Faust," and "The Bohemian Girl."

Active preparations for J. Banister Howard's pantomime, "Cinderella," which opens on Boxing Night, are in progress.

A seasonable and practical publication comes from the house of Cadbury in the shape of the "Bestway" Chocolate Cookery Booklet. It is full of simple recipes for making a great variety of chocolate dainties with Bournville cocoa. Well produced and profusely illustrated, the "Bestway" booklet is just the thing to have handy at Christmas. A copy can be obtained by any reader on application to Cadbury Brothers, Ltd., Bournville.

(Continued from previous col.)

saw Bros., Jimmy Green, Jack Wynne and Co., Ada Cerito, Tom Barrasford, Keith and Joan Dingley, Irene Ford, Delino.

ST. ALBANS GRAND PALACE (rehearsal, 12).—Gladys Groom, Fred Maxted and the Ten Cecile Girls, Horace and Page.

S. HELENS HIPPODROME (rehearsal, 12).—Wal Langtry, The Coronas, Two Le Bergs, Florence Rigby, J. J. Wild and Co., Dave Godfrey, Clara Kenyon, Four Christies.

ST. JAMES' CINEMA.—Miss Kathleen Bush.

SHOTTON ALHAMBRA (rehearsal, 5).—"Winstan Gordon's Star Varieties": The Romano Bros., Dorothy Storm, Harry Ellis, Henry D. Adams, The Orpheus Comedy Trio, Dirk and Anton, Hal Joy, Butters and Boob.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Revue, "Aerial Flashes."

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A Merry Xmas to all our Friends

Communications, Theatre Royal, Melbourne.

[Photo. Dobson, Liverpool.

ERIC LE FRE

"CABARET NIGHTS."

VACANT DEC. 29th.

Coms. c/o THE ERA.

"COPPELIA" AT THE TROCADERO.

For Mr. Charles B. Cochran's production of "Coppelia" the old orchestra platform at the Trocadero has been made into an efficient little stage with a richly decorated curtain, and a well for the orchestra has been built out just beneath it. The ballet, which is given every evening at 11.30, is an altogether delightful affair. The lighting is excellent, the colour is very beautiful, and the whole thing is on a different level from the usual cabaret entertainment.

Lena King and Sofia Iljinka dance superbly as the lovers, the familiar Swanilda and Franz, and Georg Kyast is excellent as the old dollmaker, Coppelius. The second scene, with the chorus dressed as dolls, is a charming and thoroughly pleasing arrangement. The ballet is staged by Georg Kyast, the costumes and decorations are by Gustavo Bacarisas, and Delibes' delightful music is admirably conducted by J. B. Hastings.

Arrangements have been made by the Southern Railway Company for the issue of Long-Period Excursion tickets to all the principal resorts on Christmas Eve, available by special late trains from London. On Boxing Day and Sunday there will be a choice of day excursions to the seaside resorts within easy reach of London, while cheap ticket facilities will be in operation to the Kent and Surrey Hills stations, Riverside Resorts, and to the Crystal Palace. Cheap bookings from London to the various Continental resorts includes 15-day excursion tickets issued from Dec. 20 to Dec. 24 and from Monday to Wednesday, Dec. 29 to Dec. 31—to Paris, Calais, Boulogne, Dieppe, Rouen, Havre, Ostend, St. Malo (for Dinard), Etaples, Brussels and the Channel Islands.

At the Prince's Theatre, Bristol, on Christmas Eve, will be presented "Goldilock and the Three Bears."

EST. 1832.

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ON THE ROAD.

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PLAYS.

ALADDIN (CHARM). — Dec. 22, O.H., Northampton.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ARCHIE.—Dec. 15, Grand, Hull.
BABES IN THE WOOD.—Dec. 22, Mel., Bootle.
BABES IN THE WOOD (DESMOND).—Dec. 15, R., West Bromwich.
BACHELOR HUSBANDS.—Dec. 15, T.R., Brighton.
BATTLING BUTLER.—Dec. 15, Palace, Leicester; 22, Hippo., Manchester.
BAYNTON, HENRY.—Dec. 15, Empire, Sunderland.
BEAUTY AND THE BEAST (JAZON AND MONTGOMERY).—Dec. 15, Hulme, Manchester.
BELLE OF NEW YORK.—Dec. 15, Empire, South Shields; 22, St. George's Hall, Kendal.
BLUEBEARD (JAZON AND MONTGOMERY).—Dec. 15, Pavilion, Liverpool.
BRINGING UP FATHER.—Dec. 15, Lyceum, Ipswich.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BUCKLEY, FRANK.—Dec. 15, Palace, Creswell.
CAMPBELL, MRS. PATRICK.—Dec. 15, Lyceum, Sheffield.
CARL ROSA OPERA CO. — Dec. 15, King's, Greenock; and Grand, Croydon.
CARNIVAL.—Dec. 15, Empire, Preston.
CAT AND CANARY.—Dec. 15, Stratford.
CATHERINE. — Dec. 26, Lyceum, Sheffield.
CHAMPION, ADA. — Dec. 15, Empire, Gateshead.
CHU-CHIN-CHOW.—Dec. 15, Hippo., Nottingham.
DAREDEVIL.—Dec. 15, Grand, Brighton; 22, Hippo., Aldershot.
DEANE, HAMILTON.—Dec. 15, P.O.W., Grimsby; 22, Coronation, Ulverston.
DENVILLE (ALFRED) REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hip., Margate.
DICK WHITTINGTON (BISHOP).—Dec. 15, Hippo., Ashton-under-Lyne.
DOBELL, W.—Dec. 15, Temperance H., Tandragee.
DOUBLE OR QUIT.— Dec. 15, O.H., Northampton.
D'OYLY CARTE OPERA CO. — Dec. 15, Lyceum, Edinburgh; 22, Court, Liverpool.
D'OYLY CARTE OPERA CO.—Dec. 15, O.H., Leicester; 22, O.H., Blackpool.
ELIZA COMES TO STAY. — Dec. 15, Royal, Bournemouth.
FAKE, THE.—Dec. 15, T.R., Bournemouth.
FALLING LEAVES.—Dec. 15, Devonshire Park, Eastbourne.
FRASQUITA. — Dec. 22, Lyceum, Edinburgh.
FRENCH LEAVE.—Dec. 15, T.R., Peterborough.
GEOFFREY LANGDON'S WIFE.—Dec. 15, Col., Ilkeston.
GODWIN HALLETT OPERA CO.—Dec. 15 and 22, T.R., Bury St. Edmunds.
GOODY TWO SHOES (ROONEY).—Dec. 15, Queen's Park, Manchester.
GRAND GUIGNOL. — Dec. 15, Alhambra, Barnsley.
HAMMERSLEIGH, BERIC.—Dec. 15, Victoria, Dundee.
HAVOC.—Dec. 15, Alhambra, Glasgow.
HER TEMPORARY HUSBAND.—Dec. 15, Palace, Westcliff.
HUMPTY DUMPTY (DE LACY).—Dec. 15, King's, Manchester.
IMPERIAL OPERA.—Dec. 15, Empire, York; 22, Town Hall, Yeadon.
JACK AND JILL (FLORRIE FORDE). —Dec. 11, Alhambra, Bradford.
JOAN ALL ALONE.—Dec. 15, Hippo., Ilford; 22, Palace, Chelsea.
JEFFERSONS, THE, and THE OPTIMISTS.—Dec. 15, Winter Gdns., New Brighton.
KATINKA.—Dec. 15, Empire, Wood Green.
LILIES OF THE FIELD.—Dec. 22, Perth Theatre.
LITTLE BIT OF FLUFF.—Dec. 15, Royal, Norwich.
LITTLE MINISTER. — Dec. 15, T.R., Portsmouth.
LITTLE RED RIDING HOOD (LEES).—Dec. 15, Palace, Carlisle.
LOVE MATCH.—Dec. 15, Palace, Hull; 22, Empire, Sheffield.
MACKEY, CHALMERS.—Dec. 15, Paisley.
MADAME POMPADOUR.—Dec. 22, Lyceum, Ipswich.
MAID OF THE MOUNTAINS.—Dec. 15, Empire, Cardiff.
MAM'ZELLE KIKI.—Dec. 15, Hippo., Brighton.
MAN FROM TORONTO.—Dec. 15, Pleasure Gdns., Folkestone.
MAN WHO CAME BACK. — Dec. 15, Prince's, Manchester.
MARSH, ALEX.—Dec. 15, P.O.W., Rugby.
MAXIM REPERTORY.—Dec. 15 and 22, Princess's, Church Gresley.
MOTHER GOOSE. — Dec. 15, Royal, Worthing.
MOTHER GOOSE (N.) (VENTOM SWIFT).—Dec. 15, Grand, Oldham; 22, Empire, Sunderland.
MOTHER HUBBARD (DE LACY).—Dec. 15, Hippo., Salford.
MR MANHATTAN. — Dec. 15, Empire, Kilburn; 22, Hammersmith.
NELLIE DEAN.—Dec. 15, Empire, Bristol.
NOTHING BUT THE TRUTH.—Dec. 15, Artillery, Woolwich.
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PEG O' MY HEART.—Dec. 15, Court, Liverpool.
PICCADILLY PURITAN.—Dec. 15, Alex., Pontefract.
PIERROT AT PLAY.—Dec. 15, Co-op. Hall, Loftus.
PLAYGOERS' SYNDICATE..—Dec. 15, Pavilion, Glasgow.
PRISCILLA AND THE PROFLIGATE.—Dec. 15, O.H., Harrogate.
RAY AND MAYNE.—Stock season, Grand, Stockton.
RAYNOR REPERTORY CO.—Dec. 15, Court, Warrington.
RIP VAN WINKLE.—Dec. 15, H.M., Aberdeen; 22, Pavilion, Ayr.
ROBINSON CRUSOE (LEES).—Dec. 15, King's, Dundee.
ROBINSON CRUSOE (ROSS).—Dec. 15, Met., Manchester.
ROTTERS, THE.—Dec. 15, Palace, Chelsea.
SALLY IN SOCIETY.—Dec. 15, Royal, Castleford.
SINBAD (JAZON AND MONTGOMERY). —Dec. 15, Hippo., Preston.
SINBAD (LINTON).—Dec. 15, Temperance Hall, Merthyr Tydfil.
SO THIS IS LONDON. — Dec. 15, New, Oxford.
STOP FLIRTING.—Dec. 15, Regent, London; 22, New, Oxford.
THREE BIRDS. — Dec. 15, Royalty, Morecambe.
TILLY.—Dec. 15, Empire, Finsbury Park.
TOM, TOM, THE PIPER'S SON.—Dec. 15, Pavilion, Glasgow.
VENNER AND HARRISON REP.—Dec. 15, Grand, Derby.
WHO'S MY FATHER?—Dec. 15, Palace, Manchester.
WORKING GIRL.—Dec. 15, Empire, Croydon.

REVUES.

ALL IN FAVOUR.—Dec. 15, Empire, Stratford; 22, Kingston-on-Thames.
APRIL SHOWERS. — Dec. 15, Empire, Chatham.
BARNSTORMERS.—Dec. 15, Hippo., Liverpool.
BRIGHTER LONDON.—Dec. 15, P.O.W., Birmingham.
BRILLIANTS.—Dec. 15, Gaiety, Houghton-le-Spring; 22, T.R., Blyth.
BRITISH MADE.—Dec. 15, Granville, Walham Green.
CABARET NIGHTS.—Dec. 15, Palace, Oldham.
CASEY'S COURT.—Dec. 15, T.R., Worcester; 22, Hippo., Stockport.
CONTRASTS.—Dec. 15, Grand, Lancaster.
CRASH.—Dec. 15, Empire, Middlesbrough; 22, Palace, Salford.
CREATIONS.—Dec. 15, Hippo., Wrexham.
DANCING BARBER.—Dec. 15, Palace, Reading.
DAUBS AND DIMPLES.—Dec. 15, Empire, Woolwich; 22, Regent, Longton.
DIPPY.—Dec. 15, T.R., Barnsley.
EPISODES.—Dec. 15, New, Crewe.
EVENING NEWS.—Dec. 15, Empire, Edmonton.
EVENTS.—Dec. 15, New Cross; 22, Finsbury Park.
FALL OUT.—Dec. 15, Hippo., Southampton.
FAMILY CIRCLE.—Dec. 15, Hippo., Portsmouth.
FETCH A POLICEMAN.—Dec. 15, Regent, Longton.
FIZZ.—Dec. 15, Grand, Walsall; 22, Playhouse, Clay Cross.
FLICKERS AND FLASHES.—Dec. 15, Miners', Ashington.
FLIRTS AND SKIRTS.—Dec. 15, Empire, Southend.
FOLLOW THE MONEY.—Dec. 15, Hippo., Eastbourne.
FORBIDDEN FRUIT.—Dec. 15, Hammersmith; 22, Balham.
FRED KARNO'S FOLLIES.—Dec. 15, Hippo., St. Helens.
FUN ON AN OCEAN LINER.—Dec. 15, Hippo., Mexborough; 22, Hippo., Rotherham.
GINGER.—Dec. 15, Empire, Newport; 22, Empire, Swansea.
GLOBE TROT, THE.—Dec. 15, Belfast.
GOOD TIMES COMING.—Dec. 15, Grand, Luton.
GRUMBLES.—Dec. 15, Hippo., Dover; 22, Hippo., Eastbourne.
HAPPY.—Dec. 15, Hippo., Norwich.
HAPPY DAYS.—Dec. 15, Empire, West Hartlepool.
HELLO! BILL.—Dec. 15, Empire, Burnley.
HELLO! WEMBLEY.—Dec. 22, Palace, Warrington.
HOLD UP.—Dec. 15, Hippo., Boscombe.
HOLLYWOOD FOLLIES.—Dec. 15, Empire, Glasgow; 22, Empire, Nottingham.
HONEYMOON GIRL.—Dec. 15, Hippo., Aldershot; 22, Empress, Brixton.
HOP SCOTCH.—Dec. 15, Rotunda, Liverpool; 22, Pavilion, Chorley.
IDEAS.—Dec. 22, Chatham.
IRISH AND PROUD OF IT.—Dec. 15, Hippo., Hamilton.
JAZZLAND.—Dec. 15, T.R., Bury; 22, New, Northampton.
JOG TROT.—Dec. 15, T.R., Darwen; 22, Hippo., Altrincham.
KU KLUX KLAN.—Dec. 15, Palace, Camberwell.
LITTLE JACK HORNER. — Dec. 22, Palace, Watford.
LONDON TO NEW YORK.—Dec. 22, Col., Portsmouth.
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LUCKY 13.—Dec. 22, Tivoli, Hull.
ME AND MY GIRL.—Dec. 15, Palace, Watford.
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NOVELTIES.—Dec. 15, Pavilion, Ayr.
ON THE PANEL.—Dec. 15, Grand, Bolton; 22, Hippo., Rochdale.
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OUR LIZ (No. 1).—Dec. 15, Alhambra, London; 22, Hippo., Nottingham.
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PARISH RELIEF. — Dec. 15, Palace, Burnley; 22, Palace, Huddersfield.
PINS AND NEEDLES.—Dec. 15, Palace, Southampton.
PLEDGES.—Dec. 15, Walthamstow; 22, Argyle, Birkenhead.
PUPPETS.—Dec. 15, Hippo., Birkenhead. 22, Hippo., Belfast.
RADIOS.—Dec. 22, Brighton.
RAINBOW, THE.—Dec. 15, Grand, Mansfield; 22, O.H., Middlesbrough.
RATTLES.—Dec. 15, Palace, Chelsea.
REAL STUFF, THE.—Dec. 22, Col., Cheltenham.
RED HOT.—Dec. 15, O.H., Grimsby.
RENT FREE.—Dec. 15, Warrington; 22, Alex., Hull.
RING IN.—Dec. 15, Edinburgh.
RISK IT.—Dec. 15, Palace, Bradford; 22, Gaiety, W. Hartlepool.
ROUND THE TOWN.—Dec. 15, Hippo., Rotherham; 22, Palace, Bradford.
RUMOURS OF 1924.—Dec. 15, Hippo., Lewisham.
SCANDALS OF 1924.—Dec. 15, Empire, Birmingham.
SCOTCH BROTH.—Dec. 15, Tivoli, Barrow; 22, T.R., Sunderland.
SEE YOU LATER.—Dec. 15, Bradford.
SERVED HOT.—Dec. 15, Hippo., Yarmouth; 22, Palace, Southampton.
SHAVINGS.—Dec. 22, Hippo., Wigan.
SIDE SHOW.—Dec. 15, Palace, Blackburn.
SIGN ON.—Dec. 15, Chatham.
SIXES AND SEVENS.—Dec. 15, Hippo., Leeds.
SNACKS.—Dec. 15, Royal, Edinburgh; 22, Tivoli, Aberdeen.
SNATCHES.—Dec. 15, Cheltenham; 22, T.R., Leigh.
SPECIAL EDITION.—Dec. 15, Music Hall,, Devizes.

(Continued at foot of next col.)

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"THOMAS THE RHYMER."

Play in One Act, by George Reston Malloch, produced for the first time at the Athenæum Theatre, Glasgow, on Tuesday, Dec. 2.

A Knight ..... Alex. MacGregor
A Neighbour ..... William Tonagh
A Friar ..... J. M. Barclay
Thomas the Rhymer .... R. B. Wharrie
Catherine, his wife .. Meg. B. Buchanan
Robert of the Farm ..... John Rae
His Wife ..... Elsie Hutchings
A Boy, son of Thomas ..... James Mackenzie

The period of the play is about the year 1286, and the action takes place in the house of Thomas the Rhymer at Ercildoune. With three visitors he is discussing a strange legend from across the seas about a knight, Tannhauser, who spent some years in the company of the beautiful Venus. Thomas' wife, busy with her household duties, is an interested listener, the more so as there is a local rumour that in similar circumstances her husband has spent three years in the interior of a mountain, with the Queen of Faëry. This he denies, saying he once dreamt of such an event, and the neighbours twisted the story into an actual happening. But it is evident that Thomas' mind is acutely sensitive to trivial signs, and if three of these come in succession it means his recall to Fairyland. The first sign appears, the second quickly follows, and when his young son bursts into the room to say that a very strange sight is approaching their door, a white hart and hind making for the forest, Thomas the Rhymer seizes his harp, and playing and singing a weird love song to the Queen of Faëry, he departs once again for her realms.

The acting was extremely good, Mr. R. B. Wharrie ably conveying the idea of the inward visions of the poetic dreamer. Miss Meg B. Buchanan as the wife looked picturesque in her old-world costume, and her womanly desire to prove the truth of the two legends led in simple and poetic fashion to the mysterious call to her husband. Mr. J. M. Barclay as the Friar spoke his lines well, and showed his strong belief in the power of Holy Church to avert all such allurements of the Devil. Master James Mackenzie as the Boy played his part very well indeed, and the other four parts were ably done.

The second item of the evening was the performance for the first time in Scotland of "The Two Shepherds," a play in two acts, from the Spanish of G. Martinez Sierra, the English version of "Los Pastores" being by Helen and Harley Granville Barker. This proved an enjoyable work, and the parts of the old priest and the old doctor, who, after 30 years of hard work in their village community, find themselves displaced for younger men with more modern ideas, were cleverly acted by Messrs. J. H. N. Craigen and James T. Woodburn. Miss Belina Miller was excellent as the sharp-tongued old sister of the priest, and the part of a cheeky and impertinent young boy was given with all the necessary emphasis by Miss Marie Buxton-Daeblitz.

The evening concluded with "The Crystal Set," a comedy in one act by John H. Bone, which has already been noticed in our columns, and always evokes the heartiest laughter at the woes of the wireless enthusiast whose wife and mother so persistently interfere with his pleasures.

"The Beloved Brute," the film shown by Vitagraph at the Palace, on Friday afternoon, is one of which this famous producing firm may be justly proud. It is instinct with life and movement, the action never flagging from the first reel to the last. Victor McLaglen is the beloved brute of the title, and dominates—without eclipsing—the other members of the fine cast engaged, which includes dainty Marguerite de la Motte, William Russell, and Stuart Holmes. Mr. J. Stuart Blackton is the producer.

"The Go-Getters" are an entertaining series of twelve two-reelers, in which humour, thrills, and some amazing "stunts" are subtly mixed. They withal play with such rapidity as to render them wholly enjoyable—the clever people forming the principals, Miss Alberta Vaughn, Al Cooke, Kit Guard, and George O'Hara being admirably adapted to their parts. Wardour Films are the distributors.

"The Enid Blyton Book of Fairies" (George Newnes, Ltd., Southampton-street, Strand, W.C. 3s. 6d. net). Enid Blyton is already well known as a writer for children, and in this new fairy book she has given the kiddies another treasure. Written with a lively conception of a child's imagination, and full of what doting parents would call "pretty ideas," the stories introduce new friends to the fairy circle—friends that are certain to be welcomed by the little ones.

Should any of our readers, while on tour, experience any difficulty in obtaining "The Era," a copy will be sent from the offices to reach any address by the first London post every Wednesday, post free, fourpence.

(Continued from preceding col.)

STUNTS.— Dec. 15, T.R., Stratford, 22, Palace, Aberdeen.
SWITCH ON.—Dec. 15, Pavilion, Pontardawe.
TEN TO ONE ON.—Dec. 15, Tivoli, Hull; 22, Empire, Burnley.
THERE YOU ARE, THEN.—Dec. 15, Palace, South London.
TONICS.—Dec. 15, Empire, Penge.
TONS OF FUN.—Dec. 15, Grand Central, Limerick.
TRIP TO PARIS.—Dec. 15, Bedford Camden Town.
TRUMPS.—Dec. 15, Pavilion, Ashington; 22, Stanley.
'ULLO.—Dec. 15, Hippo., Brighton; 22, Empire, Leeds.
UNEMPLOYED.—Dec. 15, Palace, Blackpool.
VISIONS.—Dec. 15, Shoreditch.
WAKE UP.—Dec. 15, New, Northampton.
WEEK IN A NIGHT.—Dec. 15, Hippo., Newcastle.
WET AND DRY.—Dec. 15, Palace, Halifax; 22, Palace, Burnley.
WHAT HO!—Dec. 15, Palace Salford; 22, Port Talbot.
WHISPERS.—Dec. 15, Empire, Kingston.

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ORCHESTRAL ITEMS.

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Mr. Sydney J. Kaplan, the popular musical director of the London Shoreditch, featured "Say It with a Ukulele" with his splendid orchestra last week. It was an enormous success!

Mr. Jack Leslie, writing from Barry, reports his great success with Feldman numbers at all the principal dances in his district.

The famous London Bijou Symphony Orchestra, and London Octette, presented by Mr. Stanley C. Mills, holds the proud distinction of being the only dance band, outside the Savoy Hotel, to successfully broadcast to America. They sent the lilting strains of "California, Here I Come," to our friends across the Atlantic. They will also broadcast the popular Feldman hit, "You Can Take Me Away From Dixie."

Mr. Maurice B. Friedman, R.I.M.S., musical director of La Boheme Ballroom and Cinema, Mile End-road, recently made a big feature of "If You Do What You Do."

Many Feldman hits figured on the dance programme at the Conservative Victory Ball held at Taunton recently. Among the evening's winners were "Horsey," "Wembling at Wembley," "I'm Gonna Bring a Water-melon," "Dancin' Dan," "After the Storm," and "California, Here I Come." The dancers persistently demanded encores.

The wonderful winner, "After the Storm," has been featured in hundreds of cinemas, including the following super-halls:—Golden Domes, Cheetham; Golden Domes, Camberwell; The Tower, Peckham; The Grand, Holloway; Broadway, New Cross; West Kensington Super Cinema; Pavilion, Lavender-hill; Pavilion, Shepherd's Bush; Hippodrome, Putney; King's Hall, Lewisham; Prince of Wales Cinema, Lewisham.

DUFF, STEWART & CO.

There seems to be no end to the popularity of "The Song of the Bell," the fine incidental number specially written by Cameron Forrester and Montague Clayton as a prologue to the film "The Hunchback of Notre Dame." The demand for it by musical directors continues very great, while it is also enjoying a huge vogue apart from the film, owing to the haunting swing of its fine waltz refrain.

Another of this firm's numbers associated with an outstanding film is "Captain Blood," by Herbert Parsons, which has scored an immediate success, while "Down Hollywood Way," by the same author and composer, is proving one of the most successful fox-trots of the season, and is being featured by Paul Specha among other leading musical directors. The demand for Montague Clayton's brilliant and distinctive one-step "Desecration" continues unabated, while the same composer's fox-trots "Bringing up Father" and "2-LO" are being widely enquired for at present.

June Hamilton's comedy fox-trot "Havana Band" is proving a great favourite with dance orchestras, and another winner is the Naval fox-trot "The Handyman."

Among medleys, the splendidly arranged "Ballad Salad" has already taken a leading place, and we understand that the large initial printing of band parts has had to be trebled straightaway. Among intermezzos, Charles Ancliffe's brilliant "Peacock's Parade" is proving one of the most successful of this popular composer's compositions, and is being enthusiastically received wherever it is performed. It is, in fact, a splendid and useful addition to any repertoire.

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Rehearsal at 10 a.m. for—
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SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
"Maid of the Mountains."

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
"Katinka."

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Dorrie Dene, Rupert Hazell, Alice Craven, Nicolaeva & Legat, Sammy Shields, George Hurd, Stanley Twins & Mona.

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
"Ideas."

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
The Avolos, Yvonne Arnaud, David Poole, La Flori, May Stevens.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
"Unemployed."

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
"Wake Up."

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
"Battling Butler."

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Griffiths Brothers, Auntie, Phantom Guards, Gillie Potter, Edward Victor, Topsy Turvy Five, Yvonne George, Penrose & Partner, Harry Tate.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All sketches played at the above theatre must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

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STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

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COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY & PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

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Monday, December 22, 1924.

LONDON PAVILION.
"Daughters of the Desert."
Film.

REGENT THEATRE.
Rehearsal at 12 noon for—
Charles Buckmaster to present
"The Outsider."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Firth, Shephard, Ltd., to present
"The Honeymoon Girl."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Albert Hengler presents
Hengler's Circus.

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Sidney Burns to present
"Pranks."

CHELSEA PALACE.
Rehearsal at 12 noon for—
Herbert Darnley to present
"Joan All Alone."

OXFORD THEATRE.
"Dick Whittington" Pantomime.
Commencing December 24th.

EAST HAM PALACE.
Rehearsal at 12 noon for—
Herbert Barnes to present
"Babes in the Wood."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
Will Dalton, George Norton & Lynn Wright to present
"Little Jack Horner."

WATFORD SUPER CINEMA.
Crossing the Great Sahara (5 days, comm. Dec 22nd), Harold Lloyd Comedy and Jimmy Aubrey Comedy, etc.

SOUTH LONDON.
Rehearsal at 12 noon for—
Dick Ray presents
"Evening News."

The above are communicated for information without prejudice.

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Wish to thank MR. ALBERT DE COURVILLE for their long engagement in "VANITIES" and for offer of re-engagement in "FLIRTS AND SKIRTS."

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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

WEEKLY REPORT.

Cost of maintenance of Benevolent Institution, about £53. Number of old artists residing there, 43 (ladies 11, men 32). Amount of weekly pensions, £56 6s. 3d. Number of pensioners, 95. Amount of grants, loans, fares, &c., £50 4s.

SONGS AND SINGERS.

B. Feldman & Co.

Panto. news on the "Feldmanism" page!

Popular Irene Forde, who appeared at the Scala Theatre, Cologne, last week, scored a big hit with her clever Feldman comedy number "Fun on the Farm."

At the Mile End Empire last week that clever and popular duo Bray and McSweeney had a great reception for their fine rendering of "Go 'Long, Mule." This sensational comedy hit is "catching on" with amazing rapidity.

Frank Paull, appearing in "Hullo! Wembley" revue, has two wonderfully popular numbers in "California, Here I Come" and "Jealous." He scored a big hit at the Coliseum, Cheltenham, recently with these Feldman winners.

Haig and Escoe, a duo who are always sure of a good reception, maintained their high standard of musical excellence last week at the London, Shoreditch. They featured "Put Away a Little Ray of Sunshine" and "More," two numbers which were big successes for these talented artists.

Charming Bab Bartle has discovered two really smashing hits in "From One Till Two" and "Not Here, Not There." She recently had a splendid reception at the Queen's, Poplar, and these Feldman numbers were her outstanding successes.

Frank Pollard, the well-known vocalist, writes from Manchester to say that he is doing wonderfully well with "Wonder if She's Lonely Too" and "Say It With a Ukulele."

Billy de Maren and Sandy Page are making a special feature of "I Want 'em Wild, Weak, Warm and Willing." They infuse plenty of vim into this catchy number, and it is a big hit for them.

Clark and Jensen have a real "get-there" number in "Dancin' Dan." Their appearance at the Coliseum, Portsmouth last week was crowned with success, and "Dancin' Dan" was easily the favourite musical hit of the act.

Daisy Hellard, the popular soprano, appearing with Walford's Welsh Maids concert party, produced "When Will the Sun Shine for Me?" at the Palace, Truro, with enormous success. She was recalled time after time.

Mr. S. Clarke-Richardson and his fine orchestra at the Holborn Empire made a great overture feature of "After the Storm" last week. Mr. Richardson votes this Feldman number a splendid hit.

Charming Dorothy Storm has been making special features of "Maybe" and "Say It With a Ukulele" on the Continent during the past three months, and will continue with these hits now that she is home again. Commenting on our latest selection of winners, Miss Storm says it is a long time since she has had a batch containing so many real winners—the difficulty is to choose between them all, "they are all so good"!

J. E. Raymond, of that up-to-date show "Novelties," reports that "Midnight Rose' is a "terrific" winner. He has decided to Feldmanise more than ever, and several new hits are being put into "Novelties."

Francis and Day's.

A ballad that has of late come into much prominence—Estelle Mark, of the Femina Quartette, having undoubtedly, by her delightful rendering of the same, done much to aid its rising popularity—is "Somewhere in the World," and it is being freely enquired after and secured for pantomime. A few of the principals who will be heard in it are Nellie Wigley, at the Alexandra, Sheffield; Dorothy Viggers, at the Prince's, Bradford; Sybil Coulthurst, at the Opera House, Belfast; Dorothy Leigh, at the Prince's, Bristol; and Marie Ambrose, at the King's, Hammersmith.

"Jog Along, Jasper," which is this week scoring its usual hit in the hands of its original singer, Fred Barnes, at the Empire, Swansea, will be sung in pantomime by Hilda Denton, at the Gaiety, Dublin; Florence Helm, at the Royal, Newcastle; Madge North, at the Artillery Theatre, Woolwich; and Kitty Storrow, at the Royal, Sheffield.

"Hum a Little Tune," so pronounced a success in "Yoicks!" at the London Kingsway, will have some notable artists warbling it at Christmastide, among them being Daisy Wood, at the Opera House, Manchester; Marjorie Fulton, at the Princess's, Glasgow; Mabel Hind, at the Opera House, Leicester; Christine Roy, at the Royal, Swindon; and Louie Beckman, at the Royal, Nottingham.

Clarice Mayne's numbers at the Royal, Birmingham, will include the ubiquitous "Chili Bom Bom," and that sweet song "It Had to be You." The former song will have a prominent position in Archie Pitt's important new production.

Dave Hunter, the baritone of the Dixie Minstrels, is scoring this week at the Palace, Cork, with "Somewhere in the World."

"It Ain't Gonna Rain No Mo'," which, with "Dreamy Melody," scored so finely at the Alhambra last week in the hands of Rupert Hazell and his fair assistants, is in the very forefront of pantomime "prospectives." It will be heard from Clarice Mayne and Dick Tubb at Birmingham, from Rowland Hill at Wimbledon, and from the McNaughtons at Dublin.

Ivy West, of "Dainty Dishes" Co., writes from the Gaiety, Houghton-le-Spring, of the success achieved with the firm's songs, "When Lights are Low" and "Hum a Little Tune" proving notable hits.

Lawrence Wright Music Co.

New Publications (2s.):—"Willie, Oh, Will He Behave?" "Dad," "Cocoanut Trot," "Whistle (When You Are Blue)."

Lewis Roberts (Canadian Military Choir), writing from Calcutta, India, states that his new act, the "Versatile Five," is featuring "Honolulu" with much success at the Empire Theatre, where his act is "starring," and even the natives, he says, are whistling or humming some of this year's successes, eloquent testimony to the world-wide popularity of Wright publications.

Miss Glad. Wyne, a very popular artist, has been scoring a tremendous success with "Dream Daddy" and "Sahara." It also goes to prove that it is the right artist with the "Wright" material, as Miss Wyne also intends to feature "Sahara" and "In Between the Showers" in pantomime.

Nat. Goulding, one of the popular stars in that excellent revue, "Creations," always knows how to put over any number, and he certainly gets the best from Horatio Nicholls' great waltz number, "Golden West." His splendid rendition of same is always a signal for a strong outburst of applause.

It was a real pleasure to have the opportunity of seeing that talented artist, Miss Evelyn Taylor, who is with the revue, "Me and My Gal," at the Palace, Watford, this week. She wins the hearts of the whole audience with the way she puts over that beautiful new ballad, "Why Did You Creep Into My Heart?"

Reg. Wentworth writes us from Perth, W. Australia, that "Twelve o'Clock at Night" and "They Love It" are a riot. He has sung them twice daily for four weeks at the request of the management.

Grace Ivell and Vivian Worth, who are always to the fore wherever they appear, are ever ready to praise their material for a certain amount of their popularity. We have had a long-distance 'phone message telling us that they are now broadcasting "Kentucky, Sure as You're Born," "Hard-hearted Hanna," "Honolulu," and other numbers from the "Wright" house, and we have no doubt that the listeners-in greatly appreciate their singing.

A very interesting letter to hand from Theresa Mills, one of that delightful act, "Jack and Tess," in "Mirth and Melody," reports that the "Wright" song was a terrific success when produced at the Palace, Luton, last week.

J. W. Lowe, musical director of the Palace, Leicester, writes us that he is always sure of a good reception when he puts on a "Wright" number, and he is getting very big applause for his special rendering of "Sahara," Horatio Nicholls' new Eastern fox-trot, and "Golden West," his great waltz number.

Charles Bruske, that popular musical director at the Bedford, Camden Town, has an original way of putting numbers over, and his reception for Savoy, American and Scottish medleys is tremendous. So much so that he has already been requested to play them at a special performance on New Year's Eve.

That popular singer with a wonderful soprano voice, Miss Elizabeth Hyde, who is at the Metropolitan this week, has certainly got the "Wright" song suited to her style in Horatio Nicholls' new ballad, "Golden West."

Reg. Marcus, the comedian in "Sinbad the Sailor" at the Gaiety, Douglas, this week, is scoring a wonderful success with that "catch-on" comedy song, "Our House Will Be All Right."

Archie Glen, in "Risk It" Co., at the Pavilion, Leicester, writes us that in "Riley's Cowshed," "Get Upon a Puff-Puff," and "Our House Will Be All Right" he has three of the best comedy numbers, and Leicester audiences must be of the same opinion, judging by the applause they afford him.

Another popular artist to fall to the lure of Horatio Nicholls' compositions is Dolce Cariello, who writes from the Grand, Plymouth, saying that "Golden West" is enormous for her.

George Millard, writing from the Queen's Theatre, Farnworth, Bolton, where he was last week, says "Our House Will Be All Right" is a riot.

W. G. Watts, that clever coon delineator, writes saying that "Kentucky, Sure as You're Born" is going tremendous for him at the Palace, Huddersfield, this week.

Keith Prowse.

At the Palladium, in the second edition of "The Whirl of the World," Lorna Pounds and Walter Williams are making a special feature of "Half a Moon."

Lena Copping and Marcia Bourne, the well-known entertainers, are at the Court Theatre, Liverpool, with Madame Lydia Kyasht. "Down on the Farm" and "Oh! Eva," are their two outstanding successes.

In "Risk It" revue, "Just for a While" is the hit of the show.

Gracie Rosslyn, the charming soubrette with Harry Day's "Visions" Co., scores with "Down on the Farm."

Will Dalton, producer of "Sinbad the Sailor," writes from the Gaiety, Douglas:—"Your 'Rock-a-bye, My Baby Blues,' an enormous hit, a riot here, and a wonderful success."

Ivor Hughes and Lily Wilkins put over a great vocal act. Their chief offering is "Rock-a-bye, My Baby Blues," for which number they are gaining great applause this week at Theatre Royal, Crook.

Doris Lindsay, "the versatile girl," is this week at the Embassy Club, Edinburgh, and writes: "I am charmed with your new waltz ballad, 'Rock-a-bye, My Baby Blues': it is proving one of the most successful numbers I have ever had."

The famous Missouri Minstrels report from Belfast: "'Pal of My Dreams' is an absolute winner, the quartette arrangement being a distinct acquisition for our work."

Will Hatton, producer of Nap Vaudeville Players, sends us a programme, dated Dec. 8, in which no less than eight K.P. numbers are included. They are:—"Rock-a-bye, My Baby Blues," "Why Did I Kiss That Girl?" "Oh! Eva," "In the Evening," "Teach Me," "Just For a While," "Sanctuary," and "I'm a Long, Long Way." In his letter Mr. Hatton says:—"There is no more need for me to repeat how successful each of them has been in my show, but if I select one to be outstanding, I should say 'In the Evening.' This number I work as a duet with Miss Ethel Manners, and we are so satisfied with it that we have decided to work it in pantomime."

Artists are invited to send 1s. 6d. for a selection of new numbers (please state style). This offer is *not* for dance or cinema musicians.

Peter Bernard, Ltd.

Last week at the Kilburn Empire Miss Ethel Levey continued her success with "What Could Be Fairer Than That?" This song never fails to win very great applause. From Middlesbrough Mr. Peter Bernard reports his great success with "Save a Little Sunshine for a Rainy Day," "Kentucky, Dixie Way," "Gypsy Lady," "Bombay Rose," and "What Could Be Fairer Than That?" Mr. Ted Baxter writes us "That 'Gypsy Lady' is going great at all my engagements." Mr. Bud Richie is putting "Bombay Rose" into his revue, "Dippy," Miss Betty Clothier, of the Benthams Concert Party, tells us that "If You Don't Love Me, Someone Else Will," is very successful with her audiences. We would point out that this is one of the best soubrette numbers obtainable. Mr. Sydney Bray and Mr. Pete Macsweeny are putting on "What Could Be Fairer Than That?" at East Ham Palace this week. Mr. Will Ascot, the well-known vocalist, is also winning great applause with this number at all his engagements. Musical directors and others are advised to send for particulars of our subscription journal. For 1s. we send our latest professional parcel. Kindly state style.

Worton David, Ltd.

Worton David's last word to pantomime producers is not to forget "Why Did You Call Me Wonderful One?" (excellent for song and duet), and his great principal boy number "I Can't Help Loving That Girl."

Jean Allistone, in Fred Karno's "The Love Match," is featuring with success the new ballad "The Wonder of Your Eyes," which is by the writer of that popular number "The Memory of a Song." Sandy Powell continues to do well with "How's Your Poor Old Feet?" and has decided to feature it in pantomime at Birmingham. Allan Ramsay, the Scottish tenor, is working with success "Only An Old Rough Diamond." His partner, Gwen Thomas, is also doing well with several numbers from the firm's catalogue. Master Lennie Mitchell has decided to do "Sleepy Zuyder Zee" in pantomime. The Allan Bros. have been doing well with "The Plain Jane of the Family" and "Only An Old Rough Diamond."

Norman Bolt, bass baritone, is singing the valse ballad "Sleepy Zuyder Zee." Harry King, who is producing his pantomime at St. Leonards, writes stating that he intends using "Coming Thro' the Rye" and "I Like a Dough-Nut." Fred Lincoln is scoring a success with "How's Your Poor Old Feet?" That clever comedienne, May Stevens, is singing the firm's numbers "The Plain Jane of the Family," "Sorry! Oh! It's Quite All Right," and "He Played the Wedding March." Randolph Sutton continues his success with "I Can't Help Loving That Girl." "Why

(*Continued at foot of next col.*)

FROM THE PROVINCES.

(*Continued from page 9.*)

At the Alhambra, BRADFORD, Miss Florrie Forde presents her pantomime, "Jack and Jill," with herself, Stanford and Allen, and Reg. Bolton in the principal parts. At the Palace the revue, "See You Later" is being staged, under the direction of Mr. J. Cummings.

"Bachelor Husbands" is the attraction at the Theatre Royal, BRIGHTON, with Miss Christine Silver, Messrs. Vernon Fortescue, Jack Hellier, and James Duncan, in the cast. "Mam'selle Kiki," with Ella Retford in the lead, is at the Hippodrome, supported by star company. "The Dare-Devil" is at the Grand Theatre, with George Mozart, Sidney Smith, Anna Moya, and others in leading parts. The West Pier Theatre is closed for pantomime, "Dick Whittington"; also the Palace Pier Theatre for "Jack the Giant Killer."

At the Hippodrome, BRISTOL, the attraction is the musical revue "Nelly Dean," featuring Gertie Gitana, supported by a first-class company. At the Empire is the revue "Why Work?" The strong Dean," featuring Gertie Gitana, supported by Miss Ida Re-Vell, Gordon Nolnan, Dulcie Chase, Marie Leslie, Julian Williams, Vi Rendle, Elizth Alya, the Hind Sisters, and Teddy Gay. At Bristol's Little Theatre the repertory company are presenting "The Ship" with great success.

At the Palace, BURNLEY, Imperial Productions present the revue, "Parish Relief," in which the fun is led by Jack Mayo, Len Clifford, and Winnie Sieman. Dan Eden and Nellie James are starring at the Empire in James Anderson's company, in a musical revue, "Hello! Bill." The attraction at the Victoria is "Grumpy," presented by H. O'Brien. A star cast includes Chas. Windermere.

At the New Theatre, CAMBRIDGE, Robert Macdonald presents "The Street Singer."

At the Royalty Theatre, CHESTER, variety is the attraction, and includes Fred Curran, Macdonald and Graham, Harry Carlton, Wilkie and Victoria, Billie Bristow, The Dakotas, and Eight Welsh Miners.

The Theatre Royal, DEWSBURY, is closed for rehearsal of Teddy Worth's pantomime, "Aladdin." At the Empire Mr. John R. Roberton presents the revue, "What Cheer." It is full of sparkling comedy. The cast includes Stan Annison, George Clayton, Hilda Gibson, Gilbert Haley, Evelyn Major, Betty and Billy Clark, and the What Cheer Girls.

At the Grand Theatre, DONCASTER, Harry Slingsby and J. W. Jackson present "Peeps Into 1924." The cast includes Sam Rayne, Tommy Graham, Harry Warde, Freddie Westcott, Lily Bruce, and Twelve English Dancers. At Arcadia, Mr. Graham Roberts and his repertory company present "The Sorrows of Satan" and "Facing the Music."

At the Royal Hippodrome, DOVER, the Wesdennel Productions are presenting "Grumbles of 1924," the cast including Neil Nelson, Paul Rochefort, Hale Sisters, Geo. Clarkson, Colin Denby, Jack Sutton, Tom Donaldson, Jose Donelli, Poppy Stanley, Alex George, and Dave Westwood. At the King's Hall (pictures) Len Taylor is appearing in song, story and specialities.

"Robinson Crusoe" pantomime (noticed elsewhere) is the attraction at the King's Theatre, DUNDEE. For the second week of their season at the Victoria Theatre the Beric Hammersleigh Repertory Company stage the musical comedy drama "Jerry the Tramp." As Jerry Beric Hammersleigh is excellent; Stanley W. Healey is a convincing Captain Hardy; Harry Cullenford hits off Col. Leigh to a nicety; Norman C. Myers is an excellent Jack Elsworthy; and Ted Mooney enacts Gipsy Jack to perfection. Constance Glenabyn, lady tenor, takes the part of Mrs. Leigh, and captivates with her fine singing; Betty Emery as Martha is particularly good, and Ethel Ward is an attractive Nana Leigh. Songs, duets, and dances add to the enjoyment of a very entertaining production. At the Queen's Theatre Herbert Mansfield's Repertory Company present "Way Down East." David Bartlett is capitally played by Mr. Mansfield, and Jayne Grey shows to conspicuous advantage as Anna Moore. The remaining rôles are all excellently filled. The stellar attractions at La Scala are "The Marriage Circle" and "Claude Duval"; the Kinnaird has "I Will Repay," featuring Flora Le Breton, and "The Hunchback of Notre Dame" is a strong attraction at the Caird Hall.

Mr. Sutton Vane and Miss Diana Hamilton are producing "Falling Leaves" at the Devonshire Park Theatre, EASTBOURNE. The municipal concerts continue in the Winter Gardens, under the direction of Capt. H. G. Amers. Artists for the week include Edward Nichol, tenor; May Jardine, solo piano; Esmé Calvin and Mortimer Lynley, entertainers; and Bontoft, illusionist. P. M. Turner presents "Follow the Money" at the Royal Hippodrome. Cast includes Gilbert Payne, Ernest Shannon, Harry Wentworth, Jack Burke, Margaret Butterworth, with Gladys Horridge as leading lady.

At the Crown Theatre, ECCLES, the Broadhead Players are appearing for the 36th week, and present "Bull-Dog Drummond," with Charles Brandon as Carl Peterson, Harry Clifford as the redoubtable Captain Hugh, and Marie Paxton depicting Phyllis Benton. The various members of the company are well equipped to portray the extraordinary characters of "Sapper's" imagination. Their efforts are appreciated by packed houses.

At the Lyceum, EDINBURGH, the D'Oyly Carte Opera Company began the second week of their engagement with "Iolanthe." The highly susceptible Chancellor of Mr. H. A. Lytton, the Fairy Queen of Miss Bertha Lewis, the graceful Iolanthe of Miss Eileen Sharp, and the admirable impersonation of Mr. Darell Fancourt as Mountararat and Tolloller, the delightful performances by Miss Winnifred Lawson and Mr. Sydney Granville as the Arcadians, and the humorous acting of Mr. Leo Sheffield as Private Willis, all contributed to a highly successful rendering of the opera. The Royal is occupied by Messrs. Beresford and Pearce's company in a musical revue, entitled "Snacks," which is humorously and brightly acted by Syd Dooley, Stella Morris, Laurie Spencer, Len Ray, Bonny Betty, Alf. Lawrence, Wally Revel, Oliver Hardwick, the Hind Sisters, and the Alexander Opera Singers. The King's is closed for rehearsals of the pantomime, "Cinderella," which will be produced on Monday, Dec. 22. The attraction at the Empire is an entertaining revue, "Ring In," in which a number of popular artists take part. Rebla, the comedy juggler, gives a clever and amusing sketch; Osborne and Perryer are seen in a laughable act, "Seeing the Show"; Noni, the musical clown, submits a pleasing turn; and other performers who add to the laughter and enjoyment of the audiences, comprise Isobel Scott, Florence Cameron, Stella Swinboe, Walter Thomas, Charles Charlton, and the Sirron Girls.

The variety bill at the Hippodrome, GLOUCESTER, is topped by De Biere, with his clever illusory and magical programme. Ada Cerito, the comedienne, gets a capital reception, and H. J. Kay proves how well a comedian goes with good numbers. Halma puts over a smart juggling act; and Wallie Pearce is applauded for his neat dancing. The Lee Sisters, in song and harmony, complete a really good show.

"Bringing Up Father" is at the IPSWICH Lyceum, with Alexander Loftus in his original part. "The Golden West," a musical extravaganza, is at the Hippodrome. This was produced for the first time at Norwich last week, and very favourably received.

The attraction at the LEICESTER Royal Opera House is a selection of Gilbert and Sullivan's operas by the D'Oyly Carte Opera Company. The company includes Dorice Cullerne, Alison Stewart, Margaret Philo, Mabel Sykes, Winifred Williamson, Leo Darnton, Herbert Garry, Martyn Green, Hilton Layland, Bernard Manning, Franklyn Tilton, and Frank Steward, and the operas selected are "The Mikado," "The Yeoman of the Guard," "Ruddigore," "Cox and Box," and "H.M.S. Pinafore." Frank H. Fortescue's company are presenting "The Yellow Ticket," which is creating a good impression. Among those in the cast who do well are Anton Lewis, Gladys Morris, Jean Story, Margaret Noble, Winnie Acton, Landerdale Beckett, Cecil Ravenswood, Ralph Richards, and Edward Ashworth.

At the Hippodrome, MARGATE, the Denville Stock Company present "Gentleman Jim," except on Friday, when "East Lynne" will be staged.

At the Grand Opera House, MIDDLESBROUGH, a first-class variety programme is headed by G. T. Pattman in a new act, assisted by Minnie Rigby, the dramatic soprano, and Constance Marchant, the talented violoncellist, in delightful selections from their repertoire. Other very good turns are Laurie Howard, comedian and eccentric dancer; Prince Majara and Lady, Indian magicians; Two Babs, clever juvenile star jesters; G. M. Baker, xylophonist; Prince, the smart dancing and musical pony; Billy Riddle, burlesque artist, and the Beautiful White Lady, Miss H. Cooke, in a charming riding act. At the Empire Sidney Burns is presenting the novelty musical burlesque "Crash." Prominent in the cast are Billy Bernhart, Alf Simms, Dorothy Vernon, Ivy Proudfoot, and Marie Claire. At the Hippodrome a smart vaudeville performance is provided by the Byrne Brothers. "A Boy of Flanders," with Jackie Coogan in the principal part, is also presented.

"Wake Up!" aptly described as "a musical, mirthful mixture," is presented by Jack Gallagher at the New, NORTHAMPTON, and is proving an entertaining show. Jack Gallagher, as ever, is screamingly funny. He receives excellent support from Billy and Doris Harley, Aggie Nolan, Jackson Moore (who is also stage manager), Harry Wilson, Lawrence Jackson, Grace Holmes, Frank Lees, and the Twelve Wide-Awake Girls. The orchestra is under the direction of Laurie Owen. At the Opera House "Double or Quit" is causing hearty laughter. It is presented by the Calthop Productions. The staging is good, and the well-cast company includes Leonard Stevens, Stephen Wentworth, Harry Raymond, Harry Lewis, George Percy, Olive Jones, Muriel Johnson, Josie Hammersley, Maude Edwards, and Edward W. Ludd.

At the Theatre Royal, NORTH SHIELDS, the stock company are concluding their season, "Seven Days' Leave" being the attraction.

"A Little Bit of Fluff" is once again at the Theatre Royal, NORWICH, with Dundas Walker at the head of the company. Dick Ray's "Happy" revue is at the Hippodrome, with Pat Burcott and Jack Shepherd in the company. The Zanfrellas and Pauline and Diana are at the Regent. The Norwich Players are presenting "The Gentleman Dancing Master."

"Cabaret Nights" is at the Palace, OLDHAM, with a fine cast, including Mamie Worth, Rene le Fre, Arthur Jeffreys, Eric le Fre, Male Sextette, and Bunny Doyle, and Billy Doust and a capital chorus. At the Royal, "Lucky 13" is staged, with the popular Pimple, supported by Maud Granby, Lena Carol, Teddie Hart, Braine, Gordon Taylor, the Sisters Vivienne, and a good chorus. The Swanee Minstrels appear at the Colosseum, and include Dave Davis, Norman Savage, Billy Moore and Kiddies, Biffy Riley, Harry Adams, Ted McAdam, Dorothy Pinny, and Miss May Levey.

At the New Theatre, OXFORD, by arrangement with Charles B. Cochran, W. T. Ellwanger is appearing in the Anglo-American comedy, "So This is London." The cast includes W. T. Ellwanger as Hiram Draper, and full West-End company.

At the Theatre, PAISLEY, Chalmers Mackey, with his Irish company, is presenting "The Colleen Bawn" and "The Shaughaun." At the Rink Variety Palace are Doroswami, Indian violinist and pianist; Pete and Lily Francis, comedy duo; and Daisie Ronald and Walker Kinniburgh, Scottish and light comedy vocalists.

At the Theatre Royal, PORTSMOUTH, is "The Little Minister," with Peggy O'Neil taking the lead, supported by a London company. At the Hippodrome Charles Gulliver presents "The Family Circle." The cast includes Margaret Halstan, Chick Farr, Josie Fearon, Charlie Smith, and Teddy Webb, &c. At the King's Theatre Julian Wylie presents "Mr. Tickle, M.P." The cast includes George Bass, Agnes Verity, Betty Jumel, Billie Jesmond, Stanley Damerell, Kays' Twelve Kandy Kickers, strong cast and chorus. At the Coliseum is "Aerial Flashes." The cast includes Alan Martin and Walter O'Brian, Hilda Cole, Tom Bracewall, Clariette Ruane, and full London chorus, with variety by Tex Moreno and Rosa Hamel.

The Royal County Theatre, READING, is closed for pantomime rehearsals. Alfred Zeitlin and Paul Murray are presenting "The Dancing Barber" at the Palace Theatre, with Bunny Doyle as principal comedian, Gwenda Williams, Ken Douglas, Jessie Preston, and a full London company.

King Pantomime reigns at the Royal Hippodrome, ROCHDALE, where Maris and Stella are presenting "Dick Whittington" twice nightly. The Bros. Hanaway are responsible for most of the fun, and Molly M'Carthy makes a charming Dick At the Empire Hall the varieties are provided by Adkin and Co. in a ventriloquial scene, "The Scouts' Rally."

At the Theatre Royal and Opera House, ST. HELENS, is the revue, "Timbuctoo." Cast includes Bobbie Burns, Bert Hobbs, Peggy Dee, Nan Hillaby, Eddie Foley, and Six K-Foleys. At the Hippodrome is Fred Karno on a discovery tour. Valuable prizes are given for local talent. Also in the bill are Happy Lilian Lee, Master David Weir, Jack Lord, Victoria Byrne, Qila Bradley, Eddie Veno, Joyce Fletcher, Dennis Mayne, and Saxon Brown, M.C., and Anthony C. Keith.

At the SALFORD Palace Mrs. Harry Zahl presents a comedy revue, "What Ho!" Included in the cast are Dennis and Donald, M. Every and Phyllis, Mrs. Jean Sylvanos, Four Rockets, &c. Specialities by Josie Castello, Mons. Somonoff, Syd Hughes, the Fordyce Family, and the Adelaide Trio. At the Royal Hippodrome Mr. William de Lacy presents a grand panto., "Mother Hubbard," featuring William de Lacy, Amy Osborne, specialities by the Vivian Glee Singers and Phil Dooley and Girls.

At the Opera House, SCARBOROUGH, is the Great Raymond.

At the Grand Theatre, SOUTHAMPTON, George Owen and Landon Littler present "The Lure," including Miss Mary Marvin and Mr. George Owen. At the Palace Albert De Courville's "Pins and Needles," including Horace Kenney, Jimmy Hughes, Binnie Lura, and full Gaiety chorus. At the Hippodrome a musical mixture, "Fall Out," with Hal Jones.

"The Maid of Wokey" is being played at the Ambassadors Theatre, SOUTHEND, and "Flirts and Skirts," a revue, is the attraction at the Hippodrome. "Her Temporary Husband" has been secured for the Palace Theatre, Westcliff-on-Sea.

At the Opera House, SOUTHPORT, the attraction is Macdonald Watson in his famous Scottish comedy "Hunky Dory." The company includes Mr. J. S. Macmillan, Mr. Joe Barker, Mr. F. Manning Sproston, Miss Nellie Bertram, Miss Alesia Stewart, and Miss Nell Barker. At the Palladium is the revue "Page," the cast including Charles Jones, Ruby Duval, Victor Brown, Phyll Lydney, Arthur Goddard, Nell Grennan, Pauline Trent, Peter Mayne, Charles James, and Johnnie Walker and Mascot. At the Pavilion Theatre is "Laugh and Grow Fat," a revue, featuring Vine and Russell, Dan Clark, Harry Rogers, Dorane and Wood, Jill Marie, Alice Waldie, &c.

J. Bannister Howard's principal company in "The Belle of New York," is appearing at the Empire Theatre, SOUTH SHIELDS. Mr. Jos. R. Tate is still with the company, in a part he has made peculiarly his own—that of the Polite Lunatic. Carson Hicks as Blinky Bill, Lily Lead-down in the title-rôle, Billy Hazelton, Chas. Hicks, and Geo. H. Asquin are excellent in well-known parts. At the Alexandra Theatre Will H. Glaze presents Leah Cornentes's play, "Good Women and Bad," for the 146th week of stock, with the authoress in the leading part, ably supported by Robert Monteigle, E. Vivian Edmonds, Harry T. Wood, Hilda Barry, and Eva Elwes. Kuming and Dini are appearing in a musical entertainment at the Queen's; while the Palace features Herbert Lee, light comedian; and Rita and Rich, in a vocal and dancing speciality.

At the Alhambra Variety Theatre, STOURBRIDGE, the Crystal Palace Productions present "Art and Romance—A Cabaret Carnival," featuring Dudley Pawson, Moscardina, Bert Davis and a Piano, Doris Alma, Sylvia Dene, Vie Lesly, and Jeff Maurie; and "Aladdin; or, the Wonderful Lamp."

Mr. Henry Raynton and his company are producing Shakespearean plays at the Empire Theatre, SUNDERLAND. Mr. Raynton's leading lady is Miss Florence Glossop-Harris, daughter of the late Sir Augustus Harris, of Drury Lane fame. On Monday, "Taming of the Shrew" was performed; on Tuesday, "King Lear"; and on Wednesday "A Midsummer Night's Dream." The plays selected for the remainder of the week are "Macbeth," "Romeo and Juliet," "King Richard II." (at a matinée on Saturday), and "King Henry VIII." at night. At the Theatre Royal, "The Fatal Wedding" is being presented by Mr. Frank Lister and a company which includes Charles Burdon, Mabel Wetherall, and Mme. Walker's Little Wedding Belles. There are pictures at the King's Theatre, with vaudeville contributions by Bryant and Bryant, in a novel electric scena; and Paul Costello, tenor vocalist. Pictures at the Avenue Theatre are supplemented by variety turns by the Six Rubies, song and dance artists, and Tom Ward, in a musical act.

"Paradise Alley," a musical burlesque presented by Victor Productions and Enterprises, provides a very enjoyable entertainment for patrons of the Theatre Royal, WINDSOR, this week. The leading rôles are filled by Louis Victor and Hylda Baker in first-class style. The remainder of an excellent cast includes Howard V. Cropton, The Sisters Key, Bob Anderson, Doris Proctor, Vera Witton, Babbie Baines, Maisie Goodyear, Mavis Sterling, Leo Martin, Muriel Kelly, and The Komedy Kids.

At the Grand Theatre, WOLVERHAMPTON, the E.U.T.A. Enterprises present Horace Lane, Charles Childerstone, Dorothy Vaughan, and Avis Robb in "The Officers' Mess." Owen McGiveney and Billy Bennett share the top of the bill at the Hippodrome, other items being Rodney Hudson's Eight Vanity Girls, the Cycling Brocks, "The Wager," Ringle Bros., and Richards and Milton; and at the Theatre Royal Captain George A Street appears in "The Cattle Thief."

At the Theatre Royal, YORK, Miss Ida Stratton and her company are appearing in "Our Betters"; whilst at the Empire the Imperial Grand Opera Company are paying their first visit to highly appreciative audiences.

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(*Continued from preceding col.*)

Did You Call Me Wonderful One?" is growing in popularity, and is being taken up extensively by leading producers for their pantomimes. Other pantomime favourites are "Sleepy Zuyder Zee," a production number with a harmonised refrain, and "Mary (Though I Left You In Argyle)," a Scottish number.

"I Like a Dough-Nut (With Jam in the Middle)" is being taken up by comedians; it has great possibilities to work "stunts" with children. "Sorry! Oh! It's Quite All Right" and "He Played the Wedding March" are two good dame numbers. A number for principal boys, second boys, or Dandinis is "I Can't Help Loving That Girl." Ramon Newton and the Savoy Havana continue to make a feature of several of the firm's numbers, including "Those Who Dance" and "Why Did You Call Me Wonderful One?" The firm have issued special "stunt" dance orchestrations for these two numbers, and musical directors should lose no time in getting them.

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Applications for pantomime permissions are pouring in from all quarters, and producers who have not yet decided on this number would be well advised to effect a last minute change. It is the one song of the season that the kiddies all know by heart, and to please them is to please the parents.

"Back to Colorado" is also growing in popularity, and will also be featured extensively in pantomime, as will "Keep Her Away From the Cabaret."

"Enchanted Cottage" is another particularly strong and popular pantomime favourite, and, as its title suggests, is very suitable for the subject. As the firm will be shortly commencing a publicity campaign in connection with the artists and productions using these songs, those desiring to be included are advised to notify the fact to the professional manager, Mr. Reg. Connelly, at the earliest opportunity.

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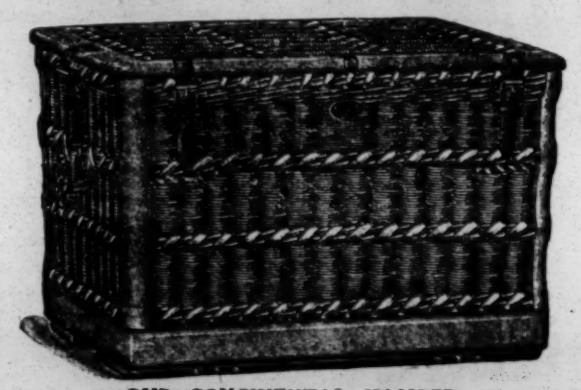

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

The London Meeting—More Warmth than Dignity—Scotland and "The Willing Horse"—Prosperous Western Section—Showland and Parliament—The Plain Unvarnished Truth.

Business of an important character was dealt with at the recent annual meeting of the London and Home Counties Section of the Showmen's Guild, held at the Agricultural Hall. There was an exceptionally gratifying attendance of officials, delegates and members, and of the latter some 250 were present. The meeting assumed a pretty lively aspect at times, and some of the discussions were characterised by greater warmth than dignity. The proceedings were further enlivened by an illuminating debate, which centred around the preposterous "No Guild—No Ground" warcry so often criticised in these columns. The vexed question speedily developed from mild discussion into heated and not too friendly argument, in which "personalities" were freely exchanged.

But while greater decorum might have prevailed at times, the showman's inherent good nature again proved equal to every emergency; ruffled feelings were satisfactorily smoothed, cordial relations were restored, and everything ended happily after the traditional story book manner. Mr. William Wilson—he of the winsome ways—was in the chair, and was ably supported by Mr. Fred Gray, mine host of Hampstead, in the vice-chair. Mr. Frank Turner, that typical treasure of a treasurer, Mr. R. J. Clasper, so successful of secretaries, and a full committee. The existing officials were again returned to power, and the undernamed gentlemen were elected to the committee: Messrs. Harry Gray, Alfred Ball, Henry Boleasworth, Walter Simpson, Robert Bailey, Maurice Robey, Thomas Cain, Charles Cain, junr., Joseph Irish, William Ball, David Daly, William Lennard, and George Beach.

Great interest was manifested in the recent annual meeting of the Scottish Section of the Guild, which produced a full attendance of members. Mr. Sam Stott, the popular chairman of the Section, who is relinquishing office this year, by his own desire, in order to make way for the introduction of new blood, focussed the attention of the meeting upon the numerous difficulties which would require to be faced in 1925, both in regard to road transport and to the several irritating restrictions which the police and local authorities are seeking to impose in various parts of Scotland. The secretary, Mr. T. E. Browne, presented an excellent report indicative of the substantial progress effected by the officials of the Section on behalf of its members. In intimating his refusal to offer himself for re-election, the retiring secretary referred to the obstructionist tactics which have been resorted to in certain quarters, and which had, he claimed, seriously hampered the activities of the executive and done much to bar their efforts to achieve progress in those directions in which progress was most urgently called for.

The friction and dissatisfaction which most of us are aware have been prevalent in the Scottish section for some considerable time past are plainly revealed by the report which conveys a quite pointed hint on the part of the retiring officials to the disaffected elements in the section to find other "willing horses" in their stead, and to let them get on with the job.

The business of electing new officers for the ensuing year was accompanied by some lively discussions, but, except for an occasional acrimonious interjection, these were chiefly conspicuous for good-humoured banter. The various appointments were eagerly competed for, and the number of candidates who were willing and unmistakably anxious to accept the responsibilities of office was surprising. In the result the following officials were appointed for 1925:—Chairman, Mr. Michael Reilly; vice-chaiman, Mr. Walter Wilmot; treasurer and chaplain, Rev. Henry Gordon; secretary, Mr. Charles Johnson; committee, Messrs. Henry Dawson, William Bastable, Walter Harvey, John Coates, John Wright, S. McIntosh, T. Dawson, and R. Stevenson.

Many would have welcomed the inclusion of one of the enterprising Codona Brothers on the committee, and many showmen will share my own view that the retirement from office of Mr. Sam Stott, who, for many years past, has rendered such yeoman service to the cause, is a distinct loss to Scottish show interests. As capable as he is versatile, Sam Stott has consistently aimed at the maintenance of an increasingly high standard of showmanship. His sage advice and experienced wisdom will be sadly missed in the Guild councils. There is plenty of room for men like Stott in London.

Most gratifying progress, coupled with a big increase in membership, was the keynote of a lucid and eminently encouraging report presented by the popular secretary, Mr. Ben Embling, at the annual meeting at Bristol of the Western section of the Guild, when the chairman, Mr. George Devey, presided over an assembly that was graced by its full quota of members. Numerous problems of importance and topics of general interest were discussed, and no one who was present could have experienced the least doubt that the affairs of the Western section are conducted in an altogether praiseworthy manner, and that its organisation not only reflects enormous credit upon the wisdom, discretion, and foresight of the officials, both individually and as a body, but that it further affords a useful object lesson and example to other sections, and to the Showmen's Guild as a whole. The success achieved by the Western section in its difficult negotiations with the Barnstaple Corporation, to cite only one instance, is, like its patient and ultimately fruitful labours to obtain a reduction in rents at Cirencester fair, typical of the really good work that is being carried on by a body which evidently believes in the soundness of the give-your-members-value-for-their-money doctrine.

There were few exciting incidents at the Bristol meeting, which was throughout conducted in the friendliest spirit, with an orderly precision good to behold. Despite heavy expenditure, the section continues to enjoy an excellent financial position, and the meeting sounded a generally optimistic note regarding future business prospects for the show industry. The motion to elect officers for the coming year resulted in all of the present and retiring officials being almost unanimously returned to power. Mr. Marshall Hill was in the vice-chair.

Referring to the defeat of the showmen's M.P. at Walsall, the secretary of the Western section in his report expressed the surprising conviction that "had all the other sections of the Guild given Mr. Collins the same amount of support as did the Western section, then Walsall would still be represented in the present Parliament by one showman M.P." Just upon what Mr. Embling bases this somewhat fantastic view is a trifle obscure, but it is certainly altogether at variance with the facts. The plain, unvarnished truth of the matter, and, incidentally, the reason why showland has been deprived of its own particular spokesman in Parliament rests upon one main and three subsidiary issues.

Primarily, of course, Mr. Collins "went down" with the Liberal ship, and to that extent he suffered the common fate of his party for his own particular political creed. In short, Pat was beaten, not, as has been rather ridiculously suggested, by any so-called treachery on the part of the electors of Walsall, and not because he happened to be the showmen's M.P., but because he stood in the Liberal cause, in which, incidentally, he must perforce remain for some time to come, a forlorn political hope. The more indirect causes of Mr. Collins' overthrow are to be found in his ill-judged and bitter election attack upon Dr. Lynch, in which connection, as I happen to know, some of his utterances undoubtedly had the effect of alienating the sympathies of not a few of the electors, who, but for it, would have cast their votes in his favour. Mr. Collins' tactics were all wrong, and this, coupled with the fact that he is neither very fluent nor particularly convincing as a platform speaker, cost him and showland the seat.

It is said, and there is a wealth of truth in the suggestion, that "the onlooker sees most of the game," and, in the opinion of close and competent observers of Midlands affairs, it is considered highly likely that the very fact of Mr. Collins' title as the showmen's M.P., and the fact that his candidature for Walsall was at both elections so actively, practically, and morally backed by the Showmen's Guild of Great Britain in its own interests, may have prejudiced his prospects at the second time of asking. It is all very well to rally travelling showmen from all parts of the country to Walsall to vigorously pitchfork their leader into Parliament, with the aid of their persuasive ways, backed by an amazing quantity of voluntary motor transport, far in excess of any that his opponents might be able to command, but it is quite another matter to persuade the electors of a small Midland borough like Walsall that a "showman" candidate is only "out" to devote his whole time and attention to the affairs of that particular constituency, and that he is not inviting them to send him to Westminster with any idea that he might be of service there to the show industry.

Of course, there is much to be said for the fact that "Pat" is a native, and "A Walsall man for Walsall" is a very proper slogan, which at the previous election also proved a very useful one. On the last occasion, however, the showman element was a shade too prominently in evidence. Too many of his confrères were present in the effort to again secure the return, not so much of the "Liberal candidate," but of "the first Showman M.P." It was, as I have remarked, a case of wrong tactics, and those of his friends who, during the last Parliament were continually referring to Mr. Collins in the Press and elsewhere, as "The Showman M.P." instead of as "the Member for Walsall," actually rendered "Pat" a very real disservice.

A certain measure of strategy and of proper caution will be needed to secure the return to Parliament of the next member for showland. That due representation of the industry in the House of Commons is as important as it is necessary is generally conceded, and it should not prove an unduly difficult problem to effect such representation either by diplomatic negotiation with certain members of the present Parliament, who are well known as having the interests of the show industry closely at heart, or by selecting and putting up a suitable candidate in a likely constituency. It may be that Mr. Collins could be persuaded to stand for another constituency, but from what I am told, I do not believe that he has any real desire to re-enter Parliament. In any event, with Liberalism virtually defunct for the time being, it would be necessary to look to another camp, and showland itself possesses more than a few men who are well fitted to serve their country and at the same time maintain a watchful guardianship over the interests of their own calling in Parliament.

But even more desirable perhaps is an independent and perfectly unbiassed candidate, be he Conservative or Labour, who, while representing the interests of his own particular division, would also undertake to safeguard the interests and voice the needs of the show community at Westminster. It may be argued that such a candidate would understand little or nothing of the show business. I am no stranger to that comical contention. The majority of showmen appear to imagine that their own particular calling is so astoundingly difficult, so full of intricacies, so peculiarly complex and mysteriously private that no one who was not born and bred into its ramifications could ever succeed in understanding it or in even gaining the slightest conception of its scope, its aspect, or of its needs and demands.

This notion is, of course, sheer tomfoolery, but there is a certain type of old-fashioned showman who still loves to pride himself in the belief that he and his business are an impenetrable mystery to the mere layman, and that all individual members of the great public are alike and indeed, like unto "those who, having eyes, yet see not." There are few, very few, fewer intricacies, and fewer secrets about the show business and, far from being a sealed book as it appears to the outsider, the industry and everything connected with it is really as clear as daylight to the really interested observer, and the practice of showcraft as simple as falling off a log to anyone possessed of the faintest glimmer of understanding.

Those who prompted the "No Guild-No Ground" nonsense know this well enough. All that there is to know, and everything that needs to be discovered about show life, can be acquired by the careful student in a remarkably short space of time—hence the objection to a Parliamentary candidate who may not have been cradled in the show business is by no means insuperable. He would, besides, have no lack of competent advisers, and the appointment of an official Parliamentary Adviser should present no difficulty to the Showmen's Guild.

Next time, however, the question of Parliamentary representation must be approached with more diplomacy. It will never do to overstress the fact that Mr. So-and-so is contesting Oswaldwistle-cum-Irlams o' th' Height or any other constituency in the showmen's interest. That part of the business would lose nothing by remaining discreetly in the background. When the pussy cat is safely in the bag it is injudicious to produce him until the proper time, while any attempt to open the bag so as to display his nose and ears and perchance his forefeet for the edification of an admiring multitude, may result in the creature getting his hind legs and tail out of the mesh and in giving his captor the slip. In the fulness of time I hope to bear that Mr. So-and-so, a prominent London or provincial showman, as the case may be, is contesting So-and-so in the Conservative interest. I also hope that when that time arrives his friends in showland will not rally in too great numbers or with a superabundance of motor-cars to Mr. So-and-so's support, or that if they do so, they will not make themselves too conspicuous, shout the odds too loudly, or otherwise give the excellent electors of So-and-so the "tip" that their candidate is in reality the candidate of a big army of showmen who are travelling the length and breadth of the kingdom. Some electors are very conceited about their own constituency, and it is perhaps not unnatural that they should have a fancy for regarding their member as their very own. After all, why go out of the way to let them think otherwise? It cuts no ice nor butters any parsnips. I might with advantage borrow an old-time fair ground slogan by reminding prospective candidates that "it's all done by kindness."

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"Tom, Tom, the Piper's Son" began its eight weeks' season at the Pavilion Theatre, Glasgow, on Monday and became an instant success. Tommy Lorne, who is one of Glasgow's favourite comedians, makes a tremendous hit with his big Feldman winner, "Turned Up." Ouida McDermott, the vivacious principal boy, has a batch of hits in "California, Here I Come," "From One Till Two," "A Smile Will Go a Long, Long Way," and "You're In Love With Ev'ryone." Betty Green, the charming principal girl, scores heavily with "Hugo," and in the duets "From One Till Two" and "Sergeant Percy," with Miss McDermott and Mr. Lorne respectively.

"RED RIDING HOOD."

Harry Lee's second panto. of the season was produced at the Metropole, Glasgow, last week, and this delightful version of the "Red Riding Hood" story went with a real swing from start to finish. Here again Feldmanism figured strongly, for Violet Levey, Daisy Dormer's talented sister, registered a terrific hit with her principal boy winners, "A Smile Will Go a Long, Long Way" and "Wee-oo-la-la, Siv Vu Play." Belle Isobel, whose "Maid Marion" is the acme of sweetness, "scored big" with "Put Away a Little Ray of Sunshine." Nancy Poole, as Red Riding Hood, gives an artistic and loudly applauded rendering of "If I Can't Sing About My Mammy."

MANXLAND'S PANTO.

The Isle of Man is far removed from the manifold activities of England, but pantomime is never overlooked in "Pleasure Isle." This year it is Will Dalton's "Sinbad the Sailor," produced at the Gaiety Theatre, Douglas and a fine show it is! Manxland is a great Feldman stronghold in the summer, and Mr. Dalton is now giving the natives the benefit of hearing Feldman's latest winners in the winter of their discontent. The outstanding hits of "Sinbad" are "From One Till Two," "" "You're In Love With Ev'ryone," "Don't Do Your Courting Round the Gatepost," and "Look Up and See the Rainbow."

SONGS THE STARS ARE SINGING

CALIFORNIA, HERE I COME

YOU'RE IN LOVE WITH EV'RYONE

MAYBE SHE'LL WRITE ME

SAY IT WITH A UKULELE

I LOVE KIDS

IF I CAN'T SING ABOUT MY MAMMY

GO 'LONG MULE

FROM ONE TILL TWO

PUT AWAY A LITTLE RAY OF SUNSHINE

A SMILE WILL GO A LONG. LONG WAY

B. FELDMAN & CO.

FELDMAN HITS LEAD IN PANTO.!

UKULELE FEATURE.

Harry Gordon's production, "Rip Van Winkle," is going strong! Mr. Gordon supplements his wire of last week with the following report: "We have now introduced 'Say It with a Ukulele,' sung by Dorothy Jones, with ukulele accompaniment; it makes a splendid ensemble number. I have also to record the big success of 'If They're Irish,' sung by Jack Holden and myself, also the continued success of 'California, Here I Come,' and 'From One Till Two.'"

SIX BIG HITS.

Jay Gair's "Robinson Crusoe" is another established favourite. Jim C. Max is scoring heavily with "California, Here I Come," and "If I Can't Sing about My Mammy." Dolly Ross has a wonderful principal boy hit in "If They're Irish." Geo. Herd and Billy Hazeldene make a big hit with "I'm Gonna Bring a Watermelon," and Patti St. Clair, the charming principal girl, makes a great success of "I'm Happy-and-go-lucky in my Old Kentucky Home." "Roll on, Beautiful World," is the beautiful ballad featured by Winifred Culshaw, the winsome fairy queen.

WINIFRED WARD'S WINNERS.

Winifred Ward, one of the most popular of principal boys, has definitely decided to feature four smashing Feldman winners in Bristol's magnificent pantomime, producing at the Theatre Royal.

Miss Ward has indeed chosen a great quartette with which to delight the hearts of Bristolites, and whether it be in the spirited strains of "California, Here I Come," the lilting refrain of "A Smile will go a Long, Long Way," the screaming comedy of "Turned Up," or the tuneful melody of "From One till Two" (worked as a duet with principal girl), we are confident that the delightful artiste will shine with equal brilliance.

DO YOU KNOW

That popular Daisy Wood will feature "California, Here I Come," "Sergeant Percy," and "A Smile Will Go a Long, Long Way," in Manchester's biggest pantomime?

That George Norton and Lynn Wright, the well-known revue and panto. producers, have selected no fewer than seven Feldman hits for their production of "Little Jack Horner"?

That another seven winners have been picked for Will A. Jackson and James Jewel's "Dick Whittington," opening at Bradford Alhambra? "Radioland" will be their bright overture.

That Young and Dixon are so pleased with their past success with "All the Girls are Fond of a Jolly Young Sailor," they have decided to make it a special feature in "Dick Whittington" production at the Royal Court Theatre, Wigan? And—

That they will also feature the eleventh hour comedy hit "Sergeant Percy"?

That Wm. McDonald has found three great panto. winners in "West of the Great Divide," "Sergeant Percy," and "From One Till Two," which he will feature in the Royal, Halifax, show?

That Dolly Vernon, of the Musical Devants, has been working "Say It With a Ukulele" with such enormous success in concert party that she has decided to make a big feature of this lilting number in Tom Burton's "Red Riding Hood" production?

That Oliver Campbell, the popular musical director of W. Bishop's "Dick Whittington" panto., is playing "Say It With a Ukulele" in the overture and finale of the show? This number is also a big feature number in the production.

That Ina Lorimer will feature "Turned Up" in pantomime at Blackpool?

Feldmanism—Is Proof Against Panto. "Frosts."

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